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A MONTHLY PUBLICATION

DEVOTED TO THE EDUCATIONAL INTERESTS OF MUSIC.

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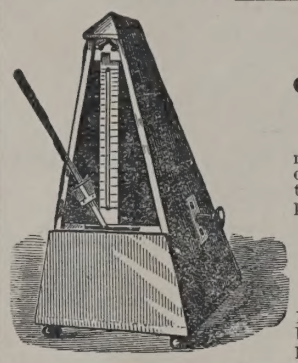

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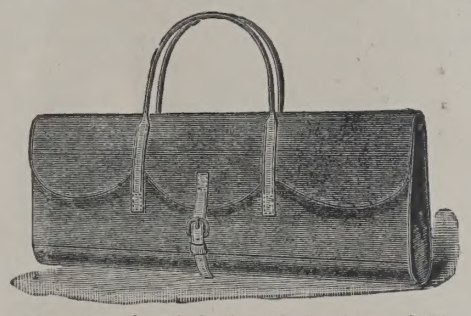

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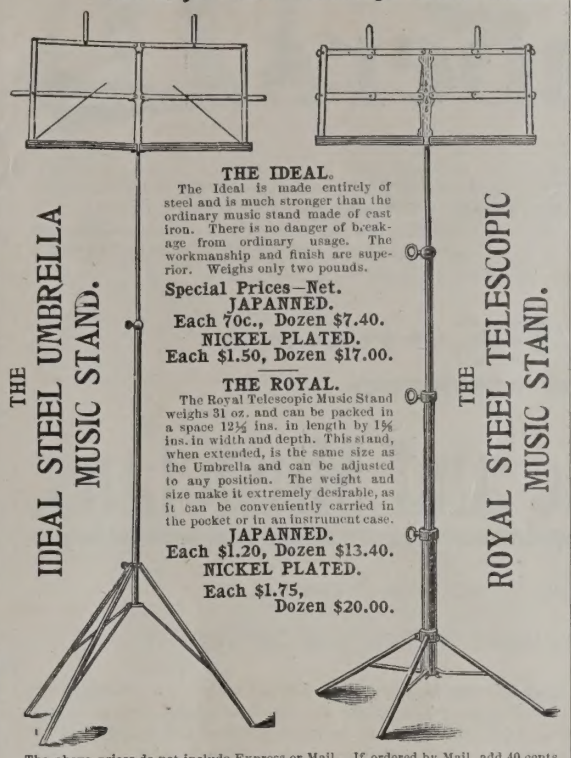

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Arthur Foote.

We present this month, in our supplement, a portrait of Mr. Arthur Foote as the second of our illustrations of American composers. He is another upon whom the favor of the Muse has fallen in a two-fold sense; for he is a pianist as well as a composer.

Mr. Foote was born at Salem, Mass., March 5th, 1853, and began early to play the piano, although he did not make it a special study until after his graduation at Harvard. His first study of harmony was with Stephen Emery in 1869. His entrance into Harvard University followed in 1870. Here he studied composition with Prof. Paine. During his stay at Harvard he was conductor of the Glee Club and Class Day Chorister. He graduated in the class of 1874, and after a year of post graduate study with Prof. Paine, he received the degree of A. M. in 1875.

Mr. Foote's serious study of the piano and organ began after his graduation in 1874, when he devoted himself to these as well as other branches of musicianship. He has been organist of the First Unitarian Church in Boston since 1878 and has been teaching piano playing there since 1876. His work as a pianist has also been principally confined to that city. His fame as a composer, however, has filled his native country and crossed the seas; for his works are well known abroad.

It will be seen that Mr. Foote is entirely an American educated musician. All his study has been done under native American teachers. He does not depend upon the glamour of foreign greatness for his reputation, but has lived, studied and won his place in the foremost ranks of musicianship at home.

He has been active in his own series of chamber concerts, and besides has been heard in other places in his own compositions. He has achieved success abroad as a composer and has had much to do, both as a creator and an interpreter of good music, to further the art in America,

Mr. Foote attributes much of his success in his musical life to the advice and instruction of Mr. B. J. Lang, that Nestor of Boston musicians, to whom he went after finishing his work at Harvard.

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Op. 23. QUARTET FOR PIANO, VIOLIN, VIOLA, 'CELLO IN C-MAJOR.
Op. 35. STRING QUARTET IN E-MAJOR.

PIANOFORTE.

IMPROMPTU IN E-MINOR.
GAVOTTE IN B-MINOR.
MAZURKA IN G-MINOR.
Op. 6. FIVE PIECES. Prelude and Nocturne. Sarabande. Little Waltz for left hand. Polonaise.
Op. 8, No. 1. GAVOTTE IN C-MINOR.
Op. 8, No. 2. EGLOGUE.
Op. 15. SUITE IN D-MINOR.
Op. 18, No. 1. SERENADE.
Op. 18, No. 2. ARABESKE.
Op. 27. NINE STUDIES. Nos. 5 and 9 can be had separately as Two Little Caprices.
Op. 30. SUITE, No. 2, IN C-MINOR.
Op. 34. THREE PIECES FOR PIANO. Pierot. Pierette. "Without Haste, Without Rest."
TWELVE DUETS ON FIVE NOTES. (Teacher and Pupil.)
THREE ARRANGEMENTS FROM SERENADE FOR STRINGS. 1. Air. 2. Intermezzo. 3. Gavotte.

ORGAN.

Op. 29.* THREE PIECES. 1. Festival March. 2. Allegretto. 3. Pastoral.
ADAGIO FROM TRIO, OP. 5, for Liszt Organ and Piano.

SONGS.

GO, LOVELY ROSE.
I'M WEARING AWA'.
O MY LOVE'S LIKE A RED, RED ROSE.
HO PRETTY PAGE.
IF YOU BECOME A NUN, DEAR.
LOVE'S PHILOSOPHY
WHEN ICICLES HANG BY THE WALLS.
IT WAS A LOVER AND HIS LASS.
THE PLEASANT SUMMER'S COME.
THE MILKMAID'S SONG.
ELAINE'S SONG.
O JALA! WOULD SHE CARRY ME.
ASK ME NO MORE.
IRISH FOLK SONG.
ON THE WAY TO KEW.
THE HAWTHORN WINS THE ROSE.
LOVE FROM O'ER THE SEA.
THE SONG OF THE FORGE.
IN PICARDIE.
Op. 26. ALBUM OF ELEVEN SONGS. Sleep, Baby, Sleep. Love Me if I Live. The Night Has a Thousand Eyes. The Eden Rose. Summer Longings. To Blossoms. I Arise from Dreams of Thee. My True Love Hath My Heart. In a Bower. The Water Lily. How Long, Dear Love.
DUETS FOR SOPRANO AND ALTO. Come Live with Me. Song from the Persian.
PART SONGS FOR MEN'S VOICES. If Doughty Deeds. I Live My Love. Bedouin Love Song.
FOR WOMEN'S VOICES. To Daffodils. Into the Silent Land.
SACRED MUSIC. Te Deum in E♭ major. Te Deum in B♭ major. Te Deum in D minor. Jubilate in E♭ major. Jubilate in E♭ major. Jubilate in A♭ major. Benedictus in E♭ major. Benedicite in E major. Magnificat and Nunc Dimittis in B♭ major. Still, Still with Thee (anthem). There Were Shepherds (Christmas anthem). Christ Our Passover (Easter anthem). Five Short Responses.

Music Study in Education.

CARL HOFFMAN.

There is a highly expressive verb in the German language—*orientiren*—and an almost identical one in the French—*orienter*—both meaning literally "to find the East," and, by implication, applying, in common usage, to any and all efforts to resolve an uncertainty, or to get a clearer view of any question in order to further progress.

In this sense let us look about ourselves (*sich orientiren*) with reference to the study of music as it relates to educational ends, whether this in an incidental, immaterial sense, or essentially and vitally. Music has hitherto almost wholly, and is even now too generally, looked upon as a mere accidental accompaniment to education, as an ornament simply, and rather as a pastime, capriciously to be taken up or let alone, than as a serious study, entering as a necessary factor into our educational plans.

In answering the question, what is the ultimate purpose of systematic music study? I hope to be able to touch upon some of the more suggestive points of this topic.

The true end of endeavor in any or all lines of study is Expression, the attainment of a larger, "more abundant" life to be given out — expressed — in enlarged character and correspondingly wider reach of influence. "Man does not live to himself alone." The culture which results from such endeavor in many lines, means power, upon and over others, impressing and impelling them through character, example and service. It means a larger life, a broader charity, more capacity for doing good in works of obligation and benevolence, and, in short, a higher conception of both the spiritual and temporal relations resulting from the symmetrical development of all the powers of being, the psychical, or emotional, as well as the mental and physical.

Now, the study of the musical art involves the constant exercise of these three classes of faculties. The trained application of nerve, muscle and member is required to meet the manifold demands of an expressive technic; the mental powers find exercise in the unravelling of its mysteries of structure and relationship; and the striving after emotional content—the inner life of the music—constantly calls out and develops the interplay of fancy and feeling. Like attainment in other lines of educational effort, this in music involves infinite toil and earnest, well-directed, study in many directions, the upbuilding of a technic, vocal or instrumental, to such a degree that musical expression, from its mechanical side, shall be as unconstrained and diversified as speech itself, demands persistent, self-denying labor for years to overcome physical obstacles, and fully establish the necessary habitual independence of mind, nerve and muscle. Out of this, therefore, proceeds a no small factor in character forming. Parallel with this goes a study of the musical idea from its analytical side in its tone and time relations, as expressed in its Harmony, Counterpoint, Metrical structure and Form. Here are presented complex and interesting problems which tax and train the mental faculties to the utmost. Next, as throwing a sidelight upon the thought contained in the grand literature of music, come studies in musical history and biography, or better, history studied in biographical groupings, where certain events are focused upon some great contemporary creative mind, or some great interpreter of musical thought. The history of music is especially rich in the so-called human element, for no product of the imagination in art or literature appeals so strongly to the heart of humanity, in its individual, social, secular and religious life as music. Especially must be emphasized the importance of being familiar with the personalities of the master musicians, past and present, in order to any real understanding of their work. It is quite as impossible to understand the thought of Beethoven, for instance, without understanding his personality and environment, as that of Shakspeare without similar study; and so with others.

Music, along the lines of its various reproductive *media*, is rich in its living literature. To be able to understand and enjoy its grand conceptions, when properly interpreted, is to experience some of the rarest pleasures of existence. Moreover, like Bible texts, these conceptions grow in meaning continually as one develops in experience and mental and emotional receptivity, and thus, may be said to furnish a standard by which progress and taste in these particulars may be measured.

Aside from the mental training and character forming incidental to music study, to be able to enter into the many-sided life of music and feel the play and interchange of moods which characterize it, and to become touched and inspired by its thought, is to develop in the student a richer, deeper, more kaleideoscopic life and disposition. Nothing like music will reveal the *plus* or *minus* of emotional quantities, or the latent hue and color of feeling and fancy.

But all exclusive study, whether of algebra or of music is narrowing, tending to introspection, forgetfulness of self and surroundings, and often of others. As a case in point, take that of Steinitz, the chess player, who, buried in an intricate problem, stopped abruptly in the midst of the crowded thoroughfare, completely non-plussing the policeman who had given him the stereotyped order to "Move on," by saying in his blandest, most injured tone: "But sir, it is your turn to move."

It is the prerogative of genius to be eccentric, self-centered, but our educational plans proceed upon the assumption that genius is only occasional, and plodding mediocrity the rule; and so endeavor to avoid all one-sidedness of development. The President of Yale once declared that, in his judgment, every student, young man or young woman, ought to make a thorough study of music, especially of instrumental music; and in this spirit, the larger number of our great universities give liberal courses in music under able direction, while each of the two great English Universities maintain a magnificent school of music with a musician of the highest standing in the kingdom at its head. There is thus seen in all this a recognition of the fact that liberal culture, to be complete, must provide for the healthful stimulus and discipline of the emotional forces parallel with the training of the mental and physical, with full realization of the fact that such emotional stimulus reacts wholesomely upon all forms of mental efforts, increasing the grasp and receptivity of the mind.

Recently, I heard a University President insist that we were too much given to the repression of our emotions, and he advocated more frankness and spontaneity of expression, to which end the intimate intercourse with and the profound study of music was recommended. Such words from such a source emphasize my own belief that some day it will be fully felt, and acted upon without reserve, that music study has for its most serious and practical purpose the discipline and culture of man's higher spiritual faculties, entering thus, in the thorough and systematic fulfilment of this purpose, as a *sine qua non* in any complete scheme of education.

The psychological nature of music study is being more and more fully realized. The control of mind over matter is not a mere statement, but an actual fact, as the piano, voice, or organ student finds out, very often to his cost. The increased progress which comes from an intelligent directing of all physical efforts is very apparent to the thinking student. Difficulties are thus overcome which, under ordinary methods, yield very slowly, or not at all.

Fossilism in Music.

JAROSLAW DE ZIELINSKI.

"There are certain masters whose works every one must study at some period." Thus wrote last May, my friend Emil Liebling, the musical oracle of Chicago; and it is right and meet so to do. But after the study has been accomplished, there is still a mission to perform always provided the exponent is properly qualified naturally and technically. We find progress, advancement, in every art and science, and should a combination of managers attempt to force upon the public nothing but a constant repetition of Shaksperean plays there would be a kick as famous as the Monroe doctrine.

In music, however, it seems to be different, and with but rare exceptions the most rigorous conservatism is practiced, because, as we often hear, "as yet the public has not been educated up to it." More likely the public has not arrived yet at the point of looking upon the musician as a deep thinker, to which consideration he is entitled just the same as the poet, but if such is the case, it is the fault of the performer; he fails to impress the audience that a concentration of thought is required to grasp the meaning of the sounds which he employs A wandering mind can turn back a page or two easily, so can we take another look at a picture, but the continuous flow of music precludes retrospection; it is like drinking the only glass of a good wine and wishing afterward to be able to do it over again, so as to entertain a more lingering taste of its superior flavor.

Now the average concert-goer has for years been tasting of the romantic, soul-stirring vintage of Schumann, of the sensuous, passion inspiring vintage of Chopin, of the healthy, at times too dry vintage of Beethoven, and possibly not enough of good old Bach. My own experience has demonstrated to me, however, that there is a public ready and eager to absorb new musical conceptions by concentration of mind; of course there is a vast number to whom music is to-day what it was to the ancient Greeks in the age of Pericles, a question of intonation, sensation and direct pleasure; the former, however, make up for this deficiency with their all absorbing attention and longing, if not for new worlds, at least for new isles and continents; it is a longing that the superior flavor of the old school could not eradicate!

Bonds of artificiality no longer chain modern music; neither is it the outcome of hap-hazard, and while it may be a little in advance of the time according to some, it only reflects the deeper and more serious thoughts of the age, it is merely a repetition of what has been going on for centuries in the realm of art. Is it not then very strange that certain artists whose duties should be dual, namely those of entertainer as well as educator, should prefer to tread in the same old foot-paths rather than to reveal to their audiences the innovations of genius, dubbed by contemporaneous critics as aberrations of insanity.

In spite of the Church and of a class of women with hyper-sensitive nerves, Ibsen, Tolstoi and Zola are considered the masters ("Lehrmeister" as Sudermann expressed it a few months ago before the Literary Congress in Dresden) of our generation; following closely those brilliant letter writers Walpole, Thackeray and Mme. de Sevigne, we have the fantastic Stevenson, who died much too soon; a student of nature, of country as well as of city life, a satirist in the highest sense of the word is the Magyar Maurus Jokai; their works not only occupy prominent places in the bookstores, but also in libraries and houses of reading people. On the other hand, in spite of the generosity of the proverbially mean and stingy music publisher, the demand for novelties be they from the pen of MacDowell, Sjögren, Schytte, Foote, Mason, Chadwick Glazounow, Dubois, or any one else is painfully small. Ground under the same teachers, turned loose upon the world with an army of other students, the embryo pianist rehearses with the enthusiasm of youth his chevaux de bataille; poor old steeds that have done service—and good service too under the fingers of past generations! W. S. B. Mathews hits the nail on the head when speaking of a celebrated pianist and teacher who said, 'To be frank, I find I have gone on giving the same old pieces over and over all this time (40 years)!"

Another example of fossilism comes from a distinguished artist who played recently before an audience of some sixteen hundred people; it was a concert in which several soloists and a large choral body were the forces employed, yet the Minuet in E flat and Bagatelle, Op. 119, No. 2, both by Beethoven, were the opening numbers of a group of extremely uninteresting pieces; possibly a lack of sympathy with modern progress made it impossible for the artist to realize that what was "Caviar to the general" fifty years ago is now the daily bread of all school girls.

In strong contrast with this, and a genuine surprise to me, is a program that comes from Kansas; it is devoted—according to the anouncement—to compositions of the Russian school; there are nineteen numbers from as many different composers, four of whom, however, are Poles: Grodzki, Pachulski, Ilzynski and Cesar Ciu (born of a French father and a Polish mother in Lithuania). Campbell University at Holton has evidently a progressive director at the head of its Music School, in the person of Mr. Bidez.

In spite of perverse utterances of certain critics, the public has reached a musical elevation which entitles it to hearing the score or more of composers that are clamoring for admission into the magic musical circle; Beethoven and Schubert, likewise Berlioz and Wagner, were in advance of the time, but their strongly pronounced intellectuality opened the way for them; now comes another class, what von Bülow would have called "die sentimentaler." "Sentimentality" was recognized by Schiller as a peculiar attribute of the Roman as opposed to the Greek poets, but unlike Schiller, von Bülow uses the word in its disparaging sense, as a thing hardly to be tolerated in art. The subjective has superceded the objective school, and rules, that were supposed to be rooted in the foundation of nature as any subject which has engaged the attention of scholars, have been abrogated as if they had never existed. The same thing happened a hundred years ago; Fux, Albrechtsberger, etc., wrote rules; Beethoven and others disregarded principle and followed their own impulses.

When Chopin wrote his Polonaises (eleven in all), he stepped many strides beyond the vulgar track of the generality of such things; he idealized a national dance, just as he did the Mazurka and the German Waltz. Remarkable for its boldness, sparkling brilliancy of passages, and singing beauty of its middle movement, is a Polonaise, Op. 5, by Pachulski; I recommend it to pianists of the first order, with the assurance that they can always depend on making a splendid impression with it, for it is inspiring, and has not been ground to death in this country.

French, Russian, Italian and Norwegian composers have found their way from time to time into the repertories of pianists, but excepting Chopin, and possibly one or two others, the Poles have not been as fortunate.

H. Pachulski is one of the younger generation; he has not written much, but what he did write is good, full of virility and strength; thus, the Variations, Op. 1, are an admirable example of simplicity of form coupled with a perfect knowledge of tone effects on the piano; the two Concert Studies, Op 7, can be described as gems, fascinating by their melody and the richness of their harmony. No less interesting are three pieces, Op. 3 (song words, Spinning Song and Impromptu), and a brilliant Prelude in F minor, Op. 8, No. 2. The talent and delightful originality of this composer should appeal to every musician whose perceptive powers have outstripped the narrow vision of conservatory days.

Paderewski.

What name is this for which I can-
Not find a ready rhyme?
Unless I coin a Polish phrase,—
(A literary crime.)
Paderewski.

Who knows Liszt's wild and wilful ways
And makes those moods his own?
In reading Chopin's inner soul
Who is it stands alone?

Who cannot quite lay hold of Bach
Nor grasp Beethoven's style?
Some Philistine it is who asks,
Attempting to revile
Paderewski.

And Philistines there are who say
That others play like Pad-
Erewski, or as well. Devoid
Of soul are they, and mad.

This pallid poet's pensive smile
And tristful trustful mien
Make countless flattered fluttered hearts
To idolize serene
Paderewski.

Who conjures up the phantom years?
Who wakes old hopes long dead,
Repeating with enchanted sound
Sweet words some dear one said?

I scent the blushing rose she wore
One golden eventide;
The last "good-bye" I hear again
In tones intensified.

—

'Tis all a dream! I know not grief;
No buried love have I.
These fancies fill me when you play,
I cannot tell you why
O pallid poet, pensive, piquant,
Potent, pithy, pungent;
Pompous, ponderous, profound,
Preludial, polyphonic
Pianist; picturesque,
Promethean, pandemic,
Poland's paragon,
Prodigious, peerless
Paderewski.

—CLARENCE LUCAS.

Bach invented the present system of fingering for the pianoforte. Before his time only four fingers were used, the thumbs hanging down over the edge of the key board.

A Harmony Lesson.

BUSSLER.

CHORDS PROPER TO THE DIATONIC SCALE.

THE PRINCIPAL CHORDS.

(A) THE PRINCIPAL CONSONANT CHORDS.

§ 1. THE TONIC TRIAD.

The combination of the *Tonic* of a scale with its *third* and *fifth* constitutes the *Tonic Triad.*

C Major.

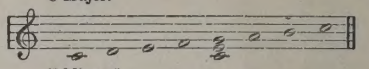
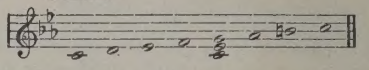


Fig. 1. C Minor.*



The Tonic Triad is to be constructed in every major and minor key; first orally, then at the Pianoforte, or Organ, ** and lastly in writing. †

Every triad consisting of a *Major third* and *Perfect fifth* is termed a *Major Triad.* Every triad consisting of a *Minor third* and *Perfect fifth* is termed a *Minor Triad.* The third and fifth of the *Major* triad constitute the interval of a *Minor third*; of the *Minor* triad, a *Major third.*

§ 2. THE DOMINANT AND SUB-DOMINANT TRIADS.

If a triad be constructed on the fourth degree of a scale, we obtain
in the *Major* mode, a *Major triad.*
in the *Minor* mode, a *Minor triad.*

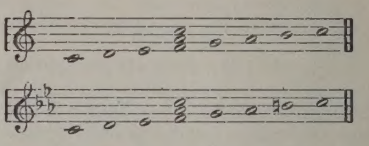


Fig. 2.

Since the fourth, by virtue of its significance to tonality, is termed the *Sub-dominant* (*5th below the Tonic*), the chord on that degree is termed the *Sub-dominant Triad.*

Construct that chord in every major and minor key.

If a triad be formed on the fifth degree of the Diatonic scale we obtain in both major and minor modes a *Major* triad.

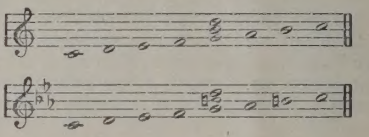


Fig. 3.

The fifth being termed the *Dominant*, the chord on that degree is named after it *Dominant Triad.*

Construct that chord in every major and minor key.

Chords may be represented by Roman numerals, corresponding to the scale-degree of their Fundamental notes; as the Tonic triad by I, Sub-dominant triad by IV, Dominant triad by V.

* The *Harmonic* Minor Scale forms the basis in Harmony

** The Organ is preferable to the Pianoforte for a course in Harmony. The employment of both instruments is of great advantage.

† These different ways of representation are to be applied to all subsequent exercises.

This harmony lesson begins with the building of the tonic, dominant and sub-dominant triads of the scale. A knowledge of intervals is supposed to have been already acquired, so that the pupil is ready to begin actual harmonization. The scale of C is used as an illustration, and after building the tonic triad in the major and minor keys and showing its relation to the scale, the pupil is expected to form this triad in all the major and minor keys. Next follow the dominant and sub-dominant triads to be treated in the same thorough manner.

As the student of harmony progresses he will find a *complete* acquaintance with and mastery of *each* chord, its appearance, relation to the scale and its various uses in harmonization to be the very foundation of successful work. Further, he will find that the ability to harmonize from the soprano to be most essential to a free and easy use of chords. It cannot, therefore, be too strongly impressed upon him that he should have each chord, in all the keys, as familiar to him as it can possibly be.

It is the purpose of this lesson to present the principal triads of the scale in such a way as to give this complete acquaintance with them. Much will depend upon the student, however, for if he does not do the work indicated with thoroughness and with a clear mental grasp, so that these chords of the tonic, dominant and sub-dominant are perfectly familiar, he will find himself at fault when he comes to employ them in the future harmonizing of melodies.

The Simplicity of Music.

III. ITS RHETORIC.

MRS. MARY GREGORY MURRAY.

"Our painful labors are unnecessary; there is a better way."—*Emerson.*

Rhetoric is defined as:—A body of rules derived from experience and observation, extending to all communication by language, and *designed to make it efficient.* This is the province of "Rhythmic" and "Metric" in Music. Originally these were terms applied by the ancient Greeks to poetry—the metric differing from the rhythmic in that it was used only in the *form* of the *verses*, while the rhythmic was confined to the *feet* of which they were composed.

Christiani says:—"The subject of rhythm is so intermixed by most theorists with the teachings of metric, that the greater number of musicians do not make a distinction between these two entirely different elements. . . . It would seem as logical to consider melody and harmony one element as to consider rhythm and metric as one and the same thing. . . . They are indispensable to and dependent on each other. Both must go together. But metric is the form, the vessel containing the rhythm. Rhythm is the matter, the contents so measured by metric."

Melody and Harmony are the principal component parts of Music.

"Melody is a pleasing succession of musical sounds *rhythmically* arranged—for without rhythm a succession of tones alone would be as monotonous and meaningless as a succession of words without some indwelling sense." Every significant word is capable of being used in two ways—the one in a limited the other in a broader sense.

The simplest definition of Rhythm is "Measured Motion," made clear and comprehensible as in Music by the periodical recurrence of accent.

In the "Language of Music" therefore, Rhythmic is understood to refer to the grouping of the letters (*i. e.*, notes) into syllables and words, in measures, with the proper emphasis, which in its elementary form we recognize as "*Time.*"

While Metric treats of them as completed groups and in their relation to each other.

A whole *measure* of Music is by its nature the *unit* of *metric* as a whole *note* is the *unit* of *rhythmic.*

Both these units are subject to mathematical treatment, with this difference, however: The rhythmic unit is divisible into halves, quarters, eighths, etc., to the smallest practicable fraction; whereas, the metrical unit is not divisible but is to be *multiplied*—by either two or three. The function of metric therefore is to preserve that harmonic proportion of parts to each other and to the whole, which results in "Symmetry" and is one of the chief conditions of a work of Art. It prescribes the construction of a musical composition by uniting the measures into *time-groups* called sections, phrases and periods. A period is, in music, what a sentence is in grammar; it contains a complete thought. A number of periods form a part or movement, and several parts constitute a whole work.

In my first statement I claimed—that difficulties in Music do not really exist, but are caused by some lack of comprehension growing out of doubt or ignorance.

That "anything is *easy* when we know it," is so self-evident as to be almost axiomatic.

The "Simplicity of Music" will be equally self-evident if we make the effort to analyze and comprehend its elements, which may be briefly summarized in the following order:

Music is a Language composed of	Tones
Symbolized in writing by characters called	Notes
Each note has an alphabetical letter-name, its	Orthography
And having mathematical value—	Notation
When grouped into words in measures it is	Syntax
The mathematical treatment makes	Time
The proper syllabic emphasis creates	Rhythm
The grouping of measures into sections, phrases, periods, is done by	Metric
These divisions—also mathematical—are defined by means of emphasis, *i. e.*,	Accent
And breath-taking—	Punctuation

Rhythmical accents correspond to *syllabic emphasis* in Language, and metrical ones to the emphasis which is laid upon one word of a sentence to make that word prominent.

Music applied to the Staff—is the written Language.

Reading—is to play with notes.

"Prima vista" playing—is reading at first sight.

Recitation—would be to play without notes.

Improvisation—would be extempore speech.

Interpretation—corresponds to Impersonation in the Dramatic Art.

Now while there are no "insuperable difficulties" in *Music*, there are complications and obstacles in the *Study* of Music; but they exist chiefly in the temperament and disposition of those who are trying to acquire a knowledge of it, and in the Manner or Methods by which it is approached. Too few of the vast army of so-called music students really *study* at all, although they may practice many hours a day. The majority do not seem to aim to *comprehend Music*, or to master definite ideas, but rather to acquire *facility* with the voice or fingers.

Dr. William Mason once said to me, that what most music-students needed was some one to sit beside them every day and give them a species of "*brain-massage*," if that were possible—to help them to do *real thinking*.

He also preached the doctrine of "One thing at a time." "You can only," said he, "take one step at a time, one breath at a time, one mouthful of food at a time or speak one word at a time. So then in Music, take one thing at a time if is only *one note*, and master that."

Now to master a single note would seem to any one a very simple matter; but as each note is but part of a Musical idea, one must also endeavor to comprehend and grasp the thought back of it and which it is intended to represent.

In the effort to acquire "facility" there is generally no allowance made for that most essential auxiliary—"brain-consciousness." The eye may take impressions quickly and the fingers may respond instantly, but unless sufficient time is allowed for the *brain* to realize *full consciousness* the results will be lacking either in accuracy or in intelligence.

It is not the *amount* of *time* spent in practicing, nor the *number* of exercises or pieces practiced, nor the *number* of *times* any single exercise or piece is practiced, that assures real progress—but the *degree* of *perfection* with which each single thing is done.

And "the first element of perfection is *accuracy*, not approximate, but positive and unqualified."

The Study of Instrumentation—Its Relation to Piano Playing.

W. O. FORSYTH.

As the piano is treated so orchestrally by modern composers for the instrument, indeed in many instances, making it as it were a small orchestra, it has become almost a necessity for a pianist and piano teacher to thoroughly understand the art of instrumentation, and the character of each instrument used in a modern orchestra. A teacher thus equipped—in addition to his other musical knowledge—will give hints to his pupils regarding tone color, and general poetic interpretation, which would probably never otherwise enter his mind. In endeavoring to imitate the mellowness of a violoncello, or the finer golden tone qualities of a violin, the touch is used with infinitely more expressiveness, because the mind feels the appealing character of these warm, living tones, and naturally directs the touch with more sensitiveness, and appreciative assurance. In playing a composition treated, for instance, as Liszt treats the second of his "Lake Dreams" (in E major) where the imploring, intense phrases speak with such beseeching tenderness and repressed passion, and also as if they were sung by different voices or instruments, an imaginative artist with a refined, cultivated touch, will delight one with the lyric beauty of his tone, and its persuasive contrasted eloquence. Instrumentation should be studied by every music student who aims to be superior, either as a pianist or teacher. By understanding this art, he gets nearer to the spirit of a composition, and if he is master of harmony and form, will enter its very soul and look out from within, instead of trying to see in from without. The musician of to-day must be educated broadly, deeply; not only in everything belonging to our art, but in poetry and literature. And then he must use his knowledge and and talents along one line, in other words, must choose one branch of music, and make it a specialty. The day for the so-called "all round musician" who teaches everything, is past and gone. It is quite beyond human possibility to become great unless effort is properly directed and devoted to the subject where one's talents and tastes most naturally lie. And then to get the highest results, and achieve the greatest success, one must acquire a vast amount of knowledge, have natural tact, judgment, firmness, patience, mental discipline and concentration; and besides, sentiment, lofty aims, high ideals and sympathy. A mere performer counts for little, if there is not intelligence and sympathy, and unless the mind guides and musically rules. Here is where the gifted, intelligent, and educated artist comes in. And instrumentation which as a rule, is little understood by the majority of piano teachers, gives knowledge of much artistic worth and usefulness, and suggests many massive or delicate effects in tone, and idylic beauty, which in all probability woutd not reveal themselves, without this fancy creating, and idea giving knowledge.

A man and his wife bought a music-stool. After a time they brought it back to the upholsterer, declaring with great vexation that they "could make nothing of the dratted old thing. They had twisted it to right and left, and set it on its head, and rolled it on its side, and never a note of music could they get out of it!"

Teachers' Forum.

I have no doubt that every teacher of experience has been troubled by just such a pupil as I mention; that there is a remedy for each case, I fully believe, if we are so fortunate as to find it.

Pupil No. 1, a bright little girl of eight years, who showed good ability from the start; she had a remarkably quick perception, which caught and retained ideas as soon as presented, a second explanation of anything seldom being necessary.

I was congratulating myself in securing such a promising pupil, when one morning I found she had neglected to practice a little finger exercise, (intended to secure a good finger legato), which she did not like. This was the first cloud. I did not think much of it then, but showed her again how I wanted her to practice it, and explained the necessity of it also; had her to go over it, very slowly with each hand alone, which she did, however, with very poor grace. The next lesson found it still unprepared, she having gone through it but once or twice, so I reprimanded her, as I thought, rather mildly, but she burst into tears and became quite angry, saying she would not take another lesson if she had to practice such stuff, and that I need not come any more, etc., etc.

Her father, who happened to be in an adjoining room (she evidently thought he was out), heard the tumult and came in. I explained the trouble in a few words. It was surprising to see the effect of his presence on her, as she resumed her seat and went on with her lesson with careful attention, and I had no more trouble that trip. Still that—to her—objectionable finger exercise did not improve, and finally—about three lessons later—I told her, that if she disliked it so much we would leave it for the present; but the following lesson I wrote a simple two-finger and five-finger exercise, in her music writing-book, that went up and down the key-board one octave, using the same principal of touch, which she soon caught and played by rote. I also expressed my satisfaction over a part of her lesson, a little melody with two hands, which was quite well played. Now this was the first praise I had bestowed, and I saw at once that it pleased her.

In the meantime I found she possessed a violent temper, often showing a sulky, stubborn manner that was peculiarly exasperating; still I kept patient and treated her very carefully. Often when I had her repeat a passage several times in succession, she would commence crying or else get stubborn again. At such times I could do little with her unless her father was about. Her mother had poor control over her.

I treated her kindly, however, and always spoke my approval and pleasure over parts of the lesson which were well played, and was careful not to show her any impatience or again censure her, till she gradually changed for the better. Now I have not the slightest trouble with her. The one great magnet that kept her at it and controlled her, was *praise*, given not too freely, but judiciously, and always where I saw she had exerted herself to do her best.

I have reason to believe that her practicing is less than an hour a day (she walks one and a half miles to school night and morning), but such is her aptitude and care, that she is now progressing in a manner most satisfactory.

HARRY MCCOLLISTER.

Pianos Made of Paper.

"All manner of articles in place of wood have been used in the manufacture of pianos," said the manager to one of the greatest of English piano makers to a *London Answer's* writer.

"Perhaps the most successful of all these is paper, of which many pianos of exquisite tone and appearance have been made. The Duke of Devonshire has one of the finest specimens of the paper piano, this being of French make, and decorated most ornately with pictures by well-known French artists. The Duke gave five hundred guineas for this; mainly, no doubt, on account of the ornamentation.

"I suppose you know that pianos for very hot and very cold climates—all instruments for export, in fact—have to be specially made; and in this direction all manner of experiments have been tried. Amongst others, a sort of cellulose, one factor in which is actually common molasses, from which sugar is made, is employed; and a composition made from the chemical treatment of guttapercha and leather pulp has been tried.

"Ivory pianos are by no means uncommon, and the Dowager Countess of Dudley has a magnificent carved specimen. Pianos of ivory are, I might say, made every year in numbers, but chiefly for Indian princes and rich Spanish Americans. Many pianos of solid silver have been made,—indeed, one was only recently completed by a London firm for the Nizam of Hyderabad,—and piano cases have at various times been made of bronze, a species of aluminium, glass, porcelain, and, in combination, mother-of pearl."

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"Everything of Something and Something of Everything."

The statement that the present is an age of specialism is so frequently made that it has become trite, yet the thoughtful observer more fully perceives the extent to which specialism is being carried as time passes. The trend of this tendency is very forcibly indicated in the article of Mr. Tubbs in the January MUSICIAN. His discussion of the future of the music teacher, basing his deductions upon the radical developments in the industrial and commercial world, is one which impresses itself upon all ambitious aspirants after musical honors and emoluments. He only applies to music, however, the principles which are obtaining in every department of life. Even the young man of to-day can note marvelous changes in affairs all about him. He need not be gray-haired to talk of the "old times." The times of ten years ago are old now, such has been the advancement of all forms of contemporary life.

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This age of specialism might, with equal force, be termed an age of concentration. Concentration of capital, of mechanical power, of mental effort, of labor is the rule ; in short, the whole movement of the times is toward union, concentration. It seems to be more than ever appreciated that in union there is strength, in separation, weakness. Organization, with its apportionment of duties and responsibilities, is the prime factor in business ventures to-day. In those walks of life demanding mental activity, closely concentrated preparation is coming to be very pronounced, and as the musician labors in this field, it is evident that he must also concentrate his energies and faculties if he hopes to reap his deserved reward. Concentration may be considered as of two forms, the concentration of energies upon one thing and the act of mental concentration so necessary to the successful student. The first is a focusing of the efforts upon one thing, while the second is a purely mental act involved in the mastery of a subject. This second form of concentration is essential to success and is involved in the first. It is to the first, primarily, but to both in reality, that this discussion alludes. Not as capitalists concentrate their money, or the various organizations their numbers, must the musician concentrate, that is by joining forces with fellow musicians ; but by concentrating his forces upon one thing. The teacher of organ, piano, voice, theory, and, mayhap, other instruments, is disappearing and will soon be a thing of the past. There will arise in his room the teacher of piano technic, of piano interpretation ; the teacher of voice culture, of singing, etc. Each department will be specialized and the teacher's energies concentrated upon his specialty. It must be so for so much is being added to our range of knowledge that one cannot reach the limit in all, and competition will compel concentration in order that the teacher way be in position to meet it with his best efforts. One teacher will be the complement of another. Each will have his own sphere of work and, certainly, we may look for the best results as the product of their combined skill.

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But does a danger arise here? Is the specialist to know nothing else? Will the force of competition and the tendency to concentration interfere with or prevent his becoming interested in broad culture? Will he move along the narrow groove of his specialty? We are just felicitating ourselves on our deliverance from the long-haired musician who was uncultured, boorish, narrow ; who knew nothing but his music and a small part of that. We are congratulating ourselves on our advance in general culture and we begin to point with pride to members of our profession who are scholarly, well rounded men and none the worse musicians because of that fact. We are proud of the increase of musical literature, which shows there are those among us who can make brainy books. We point to the ever advancing style of writing now being done by musical contributors to the press. They can round out as fluent rhetorical periods as do writers in other professions. They are giving it a literary quality equal to that of other professional authors.

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Now is the age of specialism, of concentration, which is upon us to hamper and, perhaps, stop this commendable versatility? There may be some tendency that way. Yet it need not bring about such a deplorable thing. I believe, on the contrary, that the words which head this screed will be the motto of those who earnestly strive to progress with the times and to keep in the advance guard of specialism. Everything of something and something of everything will mark the perfection of concentration. Everything of something! Here we have that which only the most closely concentrated efforts can bring. The musician who chooses any department of the science or art as his life work will find it necessary to focus his talents, powers, patience and physical strength upon his endeavor to sound the depths of its resources, master its details and place himself at the top of the ladder as its exponent. Illustration after illustration of the truth of this statement might be given, but as they readily suggest themselves, I will not use space in giving them. The age of specialism will do much to emphasize the difficulty of mastering any line of study, for the added light concentrated research will bring out hitherto unknown facts which must be assimilated and duly admitted as a part of the whole. And he who would show himself approved among the masters of musical pedagogics, of piano playing, singing, composition, or whatever he may choose, will need a higher standard of excellence as his ideal than ever before.

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It is this fact which is the axis upon which the success or failure of our efforts will turn. Something of everything! It is the breadth of view, the fulness of culture, the increased scope added to our abilities by a well regulated, systematic acquisition of general information, the broadening of our powers of perception and reasoning which comes from an enlarged outlook which will enable us to bring to our specialty the keen penetration which only will overcome its difficulties. It is marvelous, the range which experiment has taken to-day. To say nothing of the widened field of literature, the scientific world is teeming with wonders just ready to unveil themselves to the searcher after knowledge. We read of brain-building, a process which actually increases the mental powers, of photographing through solid tissues so that—as in one instance—a buckshot can be seen in the photograph, or shadowgraph, between the metacarpal bones of the hand. The flesh covered it, but the mysterious process revealed its presence to the sensitized plate.

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The musician must know something of everything as well as everything of something. He must be a specialist who is in close touch with his own particular line of research, but he must have a mind which views and intelligently appreciates the phenomena by which he is surrounded. While this knowledge must of necessity be secondary to his life work, he owes it to himself to increase his powers of acquisition to add to his influence among his fellows by reputation for scholarship, polish and common sense. And these will all come to him as a result of knowing something of everything. The value to the musician of being in sympathy with other arts, sciences and current history cannot be overestimated. It should be a part of his very nature.

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This desirable condition will not result from indiscriminate reading. That will produce mental indigestion and prevent the very thing striven for. Systematic reading and study, close observation and a careful training of the mind to assimilate and retain the useful, while the worthless is rejected, is what will bring the musician to know everything of something and something of everything.

Kind words, with the substantial accompaniment of subscriptions continue to gladden the hearts of THE MUSICIAN'S managers. The journal seems to have provided just what many musicians were looking for. The effort to make it thoroughly useful will be persisted in. Several new features are in preparation, which, we believe, will meet with general approbation. All such plans will be consummated just as rapidly as possible. The field to be covered is so wide that it is not possible to do, at once, all that we are planning for. The organ department will receive more attention, a special effort being made to have it practical and thoroughly useful. We aim in this as in other departments, to furnish not only carefully prepared articles, but other matter, short items of information and suggestion, which will be of daily assistance to all interested. The same high plane of mechanical and literary excellence is to be maintained and every novel feature of worth will be found in our columns. One thing which affords us much gratification is the missionary work being done by our friends. One has said he has promised himself the pleasure of securing one hundred subscribers for us during the year, and he is a busy man too. A concerted effort like this upon the part of other friends would result in assuring many new points of excellence in the make up of the journal. We have high ideals and ask our reader to help us attain them.

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Our readers will certainly be interested in the information that we have arranged with Mr. Clarence Lucas, of London, to send us a monthly letter from abroad. His communications will not be simply news items, such as will be found in our "In the Musical World," but articles of educational value, touching upon all subjects of worth to our constituency. They will include criticism, information concerning new compositions and musicians, being calculated to furnish just the knowledge needed by the teacher who is anxious to keep in touch with current musical life. They will begin with the April number.

Music as a Means of Culture.

BERTRAM C. HENRY.

Among the nations of ancient times there was one which has held undisputed pre-eminence in the matter of culture—namely, Greece. In the new education a knowledge of the Greek language may not be considered, as it has been regarded in times past, the only foundation on which we can safely build. But we shall never cease to profit by the example of the most cultivated people the world has ever seen. The ordinary curriculum of the Greeks embraced but two subjects, gymnastics and music, yet Plato could conceive of no better system for his ideal state. Different conditions of life call for different methods of training, but it may well be doubted whether we can afford to neglect either of the branches considered essential by a people so intelligent and refined as the Greeks. I regard it as significant that we have lately come to look upon gymnastics in some form as indispensible in the training of the young. I wish the time might soon come when music should be considered an equally important element in liberal education. The reason for this desire cannot be stated better than in the words which Plato, in "The Republic," seeks to explain the efficacy of musical training. "Is not this the reason why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul on which they mightily fasten, bearing grace in their movements, and making the soul graceful of him who is rightly educated, or ungraceful if ill-educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good, he will justly blame and hate the bad now in the days of his youth, even before he is able to know the reason of the thing; and when reason comes, he will recognize and salute her as a friend with whom his education has made him long familiar."

It is understood that the Greeks comprehended under the term music, all those forms of literature which ordinarily were sung or recited to musical accompaniment, and one may well suppose that the literary training was of greater educational importance than the music alone. Hence, it may be agreed that through the study of literature, particularly of poetry, we gain all the benefit which Plato conceived to be derived from music. Or, granting that we need the music, some may ask, what more do we want than we already have? We certainly do need the music. The "rhythm and harmony," which "find their way into the secrect places of the soul" and so "mightily, fasten" upon it, are characteristics of the music of the present day to a far greater degree than of poetry. Poetry divorced from music lacks something of the power it possessed in the days of their union, while music has lost nothing, but on the contrary has gained immeasurably. And though there are thousands upon thousands of music students in the land, few of those who study for other than professional purposes, study in such a way as to gain the benefit of which Plato speaks. The chief trouble with the study of music as it is ordinarily pursued, is that it is undertaken simply as an accomplishment for the sake of the display that may be made, and the educational value is consequently very slight. What is studied is merely the method of manipulating the voice on an instrument, so that music may be performed; of the music itself the student learns little or nothing. This is wrong. Nobody is so absurd as to think that the value of gymnastic training lies in the resulting ability to turn somersaults for the entertainment of one's friends, or to break records on the cinder path. No one presumes to measure the good derived from the study of literature by the fluency acquired in spouting Shakespeare or Tennyson. Yet the musical performance of one kind or another which is proposed as the end, and exhibited as the proof of one's study of music, actually bears the same relation to music that elocution bears to literature and acrobatic exhibitions to physical culture. The training of the performer of music has its value a ide from the performance that results; the value that attaches to manual training in general. But there are so many ways of attaining this general benefit, that no one would, for the sake of this alone, prescribe musical training for all students. The study of music as litearture, however, of that which ever lives in the mind of the composer as idea and is given a transient existence in the concert room as sound, the study of compositions and of the laws according to wh ch they come into being, is the study of the workings of the human intellect in one of its most unique manifestations, and the s udy also of the ideal which forever surrounds and sustains humanity. The study of music from this point of view may be made serviceable in the cause of culture in a way which no other study can exactly duplicate and will give men and women a high intellectual pleasure which nothing can surpass.

Let us consider for a moment what music is in itself. A musical composition of the highest type is a structure of tones, in which we distinguish what we must call form and color, although the form and the color are not visible but audible. A melody brings to our attention a few notes in definite relations to each other, and impresses the ear in very much the same way that a line impresses the eye. Again, a melody played on the violin makes a different impression from that made by the same melody sung, or played on the flute, corresponding to similar figures differently colored. It is, then, appropriate to call that which distinguishes one melody from another, a difference in form, and that quality, color, which distinguishes the tone of one instrument from that of another. Variety of color is not necessarily presented in every composition, but without variety of form no music can exist. Music, however, is not merely a lengthened melody, corresponding to a succession of random lines. Even the untrained listener, on hearing a composition for the first time, will notice that the same melody reappears now and again, sometimes in the same form in which it was first heard, sometimes slightly changed, yet without losing its identity. The musician knows that these reappearances and modifications are not haphazard matters, but are regulated by the principle of thematic development, a principle of such fundamental importance that its workings may be said to constitute the very bone and sinew of music. The subject matter of a composition is of limited extent, and the work is built up out of the modifications and rearrangements of comparatively few and simple elements. For example, Beethoven's fifth symphony begins with a phrase of four notes, of so marked a character that no one who has ever heard the work can fail to remember the impression produced. These four notes constitute the germ out of which the whole first movement is developed. The first movement of the seventh symphony is developed out of an equally simple phrase. In the first movement of the "Eroica" there are five themes which serve as matter for development, yet all five taken together in their orignal form, would not make a tenth part of the whole movement. The principle runs through all good music. Brahms develops his themes in one way. Wagner in another. Liszt in still another, yet thematic development is the prominent feature in the music of each of these composers, while it may be discerned where it might be least expected, in the seemingly spontaneous lyric creations of Schubert and Chopin.

It is this building up of comparatively simple forms into a grand, complex design, which constitutes the architectonic element in music, and has given rise to the celebrated saying, "Architecture is frozen music." It is quite as significant to turn the statement about, and say that music is fluid architecture. A symphony, for example, may well be compared to a grand Gothic cathedral. The four movements of the former correspond to the four members of the latter, the nave, the transepts and the choir. In both we find a distinction between structural and decorative elements. There is in both a general unity of design which yet permits great variety of detail in the different parts. In the cathedral we find a considerable degree of uniformity in the spring of all arches and in the form of all apertures. In the symphony we may discover fundamental harmonic elements of the design, uniformly treated throughout. In the architectural structure we see definite decorative motives repeated from time to time in varying combinations. In the musical work we hear melodic and rhythmic motives of equal definiteness repeated in similar fashion, or modified in form and made to receive new significance by being brought into new relations with each other. But there is one respect in which the musical work differs greatly from the architectural. In the cathedral everything is fixed and unyielding. In the symphony, all is in motion. The themes of a musical composition seem to be alive and in many ways present the characteristics of human beings. From this point of view a musical work may be compared to a drama. The themes flit before us in the same way that the characters in the drama pass to and fro upon the stage. We see definite personalities in varying situations acting and reacting upon each other, thus revealing their inmost character and forming a complex yet consistent work of art.

(TO BE CONTINUED.)

The ancient Egyptians enveloped their mummies in finer linen than our best looms can produce to-day. Modern processes have but increased the quantity of the fabric. Likewise there are more singers in the latter half of this century, but if we could show the world another Pasta, she might have had, like her great predecessors, to study seven years to acquire a perfect trill. There is too much haste. We have industry—because ambition is always at its back to bolster it up—but we lack patience. Louis Ehlert, in his "Letters on Music," says: "Bound down to tradition, originality is forced to win freedom through slow cultivation, as a young tree is at first supported, that it may grow uprightly and avoid deformity. The artist who misses or arrogantly breaks away from this natural process of development, will be punished by his own roughness and want of taste * * * his share in the history of art will be denied."—*Letters of a Baritone.*

Memorizing a Composition.

PERLEE V. JERVIS.

It is a very common thing for pupils when asked to memorize a piece, to declare that they cannot do it; never have been able to play from memory, and are certain that they never will be able to do so.

Notwithstanding these protests the writer has never yet had a pupil who really could not memorize. Failure to memorize comes not from absence of the mnemonic faculty but solely from lack of concentration and ignorance of the proper method of study.

The process of committing a piece as usually conducted by students at the piano, consists in practicing the piece until it can be played without the notes instead of memorizing it before it is practiced. This kind of memory is not reliable, as many players have often discovered to their sorrow, when, upon attempting to play in public, their mind suddenly becomes a blank.

Memorizing is, or should be, purely a mental act, in which the ear should take no part whatever. While almost every player knows what an important factor the ear is in the performance, very few who have not considered the subject, realize what a positive detriment it is in many ways, if one wishes to secure rapid as well as thorough results. Hence the writer requires every pupil to memorize away from the priano, and the piece is not taken to the instrument till all the technical difficulties are overcome, and nothing remains but to study musical effects. While excellent results may be obtained at the piano, from what has been said it will be seen that in order to attain the greatest rapidity and thoroughness in memorizing, this study should be done at the Virgil Clavier. The rapidity and ease with which a pupil who has been trained by the clavier method will memorize, seems marvelous to the piano teacher. The writer has received, recently, letters from a number of teachers in different parts of the country, asking how they should go to work to memorize a composition, and he trusts that this article may answer as clearly as possible some of these inquiries.

As a practical illustration let us take the first Duvernoy Etude, Op. 120, as this is probably familiar to most students and teachers. The first step in memorizing a composition is to make a technical analysis of it. The second step, to analyze its structural forms, the third step to practice these from memory. This the student of the clavier method is readily able to do, for having solved all technical problems before beginning piece study, he has a scientific knowledge of technic which the piano student never gets.

Upon examining the Etude under consideration we find that the first measure is nothing but the scale of C in sixteenth notes played up one octave and descending a half step on the first count of measure two, so all the student need number is the first and last note.

Now look away from the music and play the passage a few times to fix it in memory. In the next two measures the passage already learned is repeated starting from G with exactly the same order of notes and fingers, but at the end descends a minor third. Here again all one has to remember is the first and last note. The next four measures being but a repetition of the first four an octave higher need no study. Now play the eight measures already learned a few times, and as each new portion is memorized go back to the beginning and play once or twice through. Measure eight is a simple five-finger passage, ending with a second finger crossing. Measures 9, 10, 11 are similar passages, starting from C, A and F successively. Measure 12 is a simple five-finger passage which is repeated in 13 and 14. Measure 15 is a fourth finger crossing. The third finger crossing in No. 16 is repeated in 17, 18 and 19, starting from A, G and F successively.

Measures 20 to 23 are fourth finger crossings. Measures 24 to 25 are repeated in 26 to 29. Measure 30 is repeated in the three following measures. Measures 34 and 35 are a descending scale which is repeated in 36 and 37.

Now memorize and practice the left hand in the same way, and when each hand can be played through separately try and think them together, playing always from memory.

When the entire Etude can be played through slowly, start the metronome at 60 and work through, hands separately and hands together, from 60 to 144, playing one note to each beat. Now start back at 60 and work again to 144, two notes to a beat, hands separately and together. Finally go back to 60 and playing four notes to a beat work to 144 or beyond.

Of course, these Etudes are very simple examples, but by the time the pupil has memorized the first five, (any one of which he ought to learn in from 15 to 30 minutes, hands separately), he will have learned the trick, and will be able to memorize any composition with equal facility.

Three styles of Music Satchels are offered at special prices. All are illustrated and described on page 49.

The Value of Optical Knowledge for Music Teachers.

LILY REGINA CHURCH.

Of what use is optical knowledge to music teachers, I imagine I hear some one exclaim, upon reading the title of my essay. Let us investigate the subject a little and see if we do not find that it has directly, and indirectly, a special importance for those devoting themselves to the musical profession, even more than for those in other departments of literary and artistic work. Two curious coincidences of musical history present themselves as emphasizing the importance of my theme. Bach and Handel were both blind ere their labors were completed. This fact arrests the attention, and compels the thought that there is a special reason why so many musicians have impaired vision. What is the cause? Partly, no doubt, a defective formation of the eyes, and partly, the nature of the work required of a musician.

How many consider the immense strain on the visual organs imposed by modern musical notation, in the number of hours of practice required during a great portion of which the gaze is constantly fixed on the countless little lines running in different directions? If all this effort is required to learn even a small repertoire of pieces, what must be the result when harmony, counterpoint and composition be undertaken, with the general education in school or college added? Later, when the professional musician steps forth to earn his or her living, the daily teaching and practice completes the strain commenced in school life. Supplement this with the various defects of vision that exist already in thousands of cases, and the blindness that overtook those two prodigious workers in the musical art, alluded to above, may be the unfortunate condition of many gifted musicians.

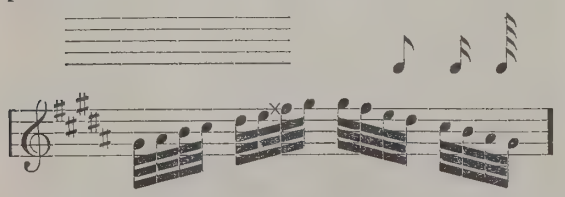
In spite of the difficulties in our path, we still desire to begin, and to continue the study of music with other branches of learning. The question as to how it can be prosecuted with safety, then, deserves serious consideration. In this connection we will briefly consider a few points involved, and I will offer some suggestions from my own experience that may prove helpful to some.

It will be well to notice what defects of vision have a special bearing on musical study from the standpoint of notation. In the first place the eye-balls may have naturally an imperfect shape. Several varieties exist, designated in books on optical science as:

Hypermetropia or far sight.
Myopia or near sight.
Presbyopia or old sight.
Astigmatism or peculiar sight.

The latter difficulty consists of an imperfect curvature of the front of the eye-ball, causing lines running in one direction to be seen *more distinctly* than those in the opposite direction. In some eyes the *horizontal* lines can not be distinguished as clearly as the *perpendicular*, and in others the reverse is the case. Often *one eye* sees the *horizontal* lines best, while *the other* the *perpendicular*. Heavy black lines are used by oculists for detecting this error in refraction, like this diagram.

It will soon be plain how the musician is affected by this strain on the eye more than those in any other profession.



Frequently *oblique lines* are the ones not seen distinctly, and then notes in running passages, are very trying to the sight, as will be readily perceived by a glance at the scale given above, and which is very easy to read compared with many intricate compositions. Do not these illustrations show conclusively the vital connection between astigmatism, eye-strain, and musicianship? Is it strange that Bach, who copied music by moonlight, besides engraving quantities of his own compositions; and Handel, who wrote the Messiah in twenty-three days, should have paid the sad penalty of their labor for the benefit of the world, in the total loss of those marvelous "windows of the soul?"

Herein lies the benefit to music teachers of at least a slight knowledge of the subject of optics. Testing the eyes of pupils who are very slow, imperfect and stumbling note-readers, or those who complain that looking at the notes, hurts their eyes, or gives them headache will make plain the reason for their trouble. Instructions for making these tests can be found in many inexpensive works on the eye; I will mention two that I have seen that are especially available for the purpose, one costing a dollar and the other fifty cents. These are:

Buxton, "Vision and Vision-testing."
Angell, "How to Take Care of our Eyes."

In my own experience, I have frequently noticed the many mistakes that pupils afflicted in this way will make; slight differences in the shape of certain marks, like a natural and a sharp, passing unnoticed by the eye, although, unfortunately, sadly afflicting the ear! Such errors, teachers, unacquainted with the fact that defective eyesight exists, would attribute to lack of practice, stupidity, or any reason but the real one. Any amount of study, it is plain, can never make an expert sight reader of such a one, for any new music must always create confusion and nervousness. Of what use is "scolding," or mis-directed effort to find means of correcting an apparent dullness that perhaps does not exist at all if the *cause* is removed. Advise consulting a good oculist, and endeavor to persuade them of its necessity. Also impress upon them how much their future usefulness depends on the care they take of their eyes, showing them how dangerous it is to practice in a room having a dim light, or with curtains partially drawn, so that there is not a bright clear light falling directly upon the page. For those using an upright piano a lamp bracket placed on each side of the music gives a splendid light for any one teaching or practicing after dark. A green shade on the lamp and one worn over the eyes to prevent the light from entering them, is very restful. Also the most delicately tinted blue lenses are a great relief when gazing steadily at white music paper by artificial light. These are a few of the many ways that the eyesight may be preserved by a little forethought, and a trifling expenditure. Whatever other economy is practiccd let us keep our vision as nearly perfect as possible. Neglect of the eyes is certainly extravagance, not economy, even although the first cost of lenses, when they are required, represents some outlay of money, for are they not our means of future advancement in many directions, and does not advancement mean greater success in our profession, and success greater pecuniary returns for our work?

If teachers paid more attention to the defective eye-sight of their pupils, there would be less cause for the complaint that "music is so hard on the eyes." Then perhaps, when the next Bach or Handel comes to bless the world with his divine harmonies, no one will see the heartrending sight of a blind Handel trembling with emotion, listening to his own oratorio, while Samson sings—

"No sun, no moon,
All dark, by the light of noon."

Back of the Keys.

E. C. HALL.

That there is a sort of Chinese puzzle, an intricate piece of machinery, a conglomerate collection of felt, wood and wires used to elicit tone from a piano, a mystery so deep as to be beyond the understanding of any but the builders thereof, is perhaps a more definite idea of what a piano action is than some people possess. Some have even been known to wonder (and ask) why the piano would not play when the action lay upon the table before them being repaired. [The Editor has asked that the above statement be corroborated; the writer will do so by stating that he has heard the question asked, and more than once, too.]

This, however, is what the action really is, *viz.:* the machine with which to play the piano, and it bears the same relation to the piano as the bow does to the violin—no more, no less. It is the means of conveying the touch of the finger to the string, a continuation of the system of muscles, nerves and levers that are governed by the brain and terminate in the fingertips, a machine so sensitive and wonderful that it can bring from the piano a musical thought of the most delicate and subtle character, always provided that the hand which touches the key is sufficiently trained to control it.

Is it any wonder that an instrument capable of so much, and of which so much is expected, should need adjusting from time to time, when machinery used for other purposes is constantly watched and kept in order? Even the arm and hand of the player are being constantly repaired or rather renewed by Dame Nature, who knows better than men the laws of mechanics. We cannot enter here into a detailed explanation of the various parts of an action, nor the philosophy of transmitting power, but will try to explain a few of the ordinary troubles that come to an action, and suggest a remedy in order to enlighten and relieve the minds of some regarding the condition of the action in their pianos.

There are in the action of an upright piano anywhere from 350 to 500 screws; most of these hold the flanges to the rails or main supports. These screws are apt or almost certain to become loose at times. When one becomes very loose, there is heard a noise like the snapping of the fingers when the key is struck, indicating simply that the screws require tightening, a simple operation not usually taking over one-half hour of the tuner's time. This is quite as likely to occur in a new instrument as in an old one; the reason is twofold, the natural shrinkage of the wood being the primary cause, and be it here understood that no amount of seasoning that can possibly be given to wood, not even the most thorough kiln drying (and all piano material is kiln dried) will obviate this difficulty. The other reason is the natural tendency of a screw or bolt in a piece of machinery to work loose in service.

There is another and as frequent a cause of annoyance; I refer to what is technically known as "lost motion," meaning in common parlance, that the key can be depressed a greater or less distance before the hammer starts to move. The most usual cause of this is the compressing of the various pieces of cloth, felt and leather used in the construction, and shows that the action simply requires some attention from the regulator (nearly all tuners can regulate). Take for instance an average instrument, neither old nor new, which has been slighted a little by the tuner at each tuning, who, poor fellow, is more than likely to an overworked and underpaid individual who is required to "get through" a certain number of pianos per day, regardless of the condition in which he finds them. He tunes the piano, well or badly as the case may be, possibly correcting some trifling trouble beside, and possibly not; collects his fee and goes, knowing that in most cases he will not be thanked but might be censured for his trouble, should he dare intimate to the owner that anything is wrong.

Thus it goes until brought to bay by the fact that repairing must be done before the instrument can be made to give anything like good service again, when repairs are made, but often permanent damage has already resulted from the neglect.

Such a deplorable state of affairs is partly the fault of the dealers, who neglect to inform the public of the intricate nature of a piano action, and the necessity of having it looked after; and partly the fault of the public, who after they have exhausted their wits to find a reliable tuner, refuse to trust him and suspect him of trying to extort extra fees from them when they are told that the piano requires certain attention more than the price of tuning should cover.

Every piece of machinery, no matter for what purpose constructed, needs occasional attention, the action of a piano being no exception to the rule. This periodical looking after, which should not be confounded with repairing, is known by the term regulating, and consists of taking up the lost motion before mentioned, adjusting the parts so that the wear and tear is borne by the proper parts, each bearing its share of the strain in the right way. An action so kept will always have an agreeable touch, although the weight of the touch is mainly governed by the way the action and keys are put in and balanced in the first place.

An action that is not kept in order is under an excessive and damaging strain, because in the case of lost motion referred to, the jack, which causes the hammer to move when the key is struck, is brought in contact with the hammer-butt by a blow causing unnecessary wear in all the carefully bushed joints, and this same jack returns to its place when the key rises with more force than it should and batters away the felt at the hammer-butt; whereas it should rest so close under that the effect is more in the nature of a push than a blow and the hammer should move instantly the key is struck. Ask any sportsman how much more a gun will "kick" when not held close to the shoulder, and you will have an example of the principle implied.

An incompetent workman, and there are more of that stamp in the piano-tuning profession, in proportion, than in almost any other, can do more damage to a piano action in five minutes than five times that many dollars will rectify; therefore, see to it that you intrust your instrument only to the most competent workman to be found, make known your wants to him, pay him for his work, and trust to his honesty.

People talk about "touch" and "action," understanding only in a vague sort of way what produces good or bad touch in an instrument, and one hears that "the touch of this piano is so different from mine!" True, the touch of pianos does differ, and some, but not all, of this difference is due to the various degrees of disorder that exist in the actions.

Have a care for the eternal fitness of things. You would not expect to win a race with a lame horse or a boat that had lost its rudder; then do not expect to get a good touch from a bad action, and an action that is out of order is bad, no matter who made it.

How can the student gain any idea of correct touch when nothing less than a thump will induce his piano to emit any sound? The trouble lies back of the keys, in the action. Have it corrected, and by so doing shorten the road to efficiency and avoid blunting or destroying the natural sensitiveness of the ear and fingers.

Bussler's Practical Harmony: Our special offer for all orders received prior to day of publication, is 40 cents—postpaid. See second page of cover.

Prize Essays.

THE MUSICIAN offers $50.00 in prizes for the best essays on musical subjects suitable for publication in its columns. They must be of good literary character, about 1,200 to 1,500 words in length, and in keeping with the educational policy of the journal. Nothing of a biographical or historical nature will be accepted. The prizes will be awarded by competent judges. There will be two competitions; the first open *to all* and the second to those who have *never written* for publication. The essays for each publication must be marked *1st competition* and *2d competition*, and be accompanied by the names and addresses of the authors. These may be in a separate envelope, with some motto or name on the essay corresponding to one in the envelope, so that they may be identified. The prizes are as follows:

First competition—First prize, $20.00; Second prize, $10.00.

Second competition—First prize, $12 co; Second prize, $8.00.

The first competition will close April 25th. The second will close May 25th.

Busslers's Harmony.

O. R. SKINNER.

In the third story flat of a modest Berlin apartment house in the quiet part of the city, lives a noted theorist, writer, student and musician—musician and thinker in the highest sense. Ludwig Bussler is a devout, honest and God-fearing man of noble, sterling character; a deep and enthusiastic student a little beyond life's prime. His life is devoted to teaching, directing choruses, and to crystallizing his wealth of learning into text-books and treatises on important art principles, which are forming new paths for the present and coming generations of students. His works are characterized by simplicity and clearness of statement, and in them all we become acquainted with the definite ideas of a master mind, which while recognizing the merit of past achievements, gives us a new basis—a higher vantage ground leading to an era of more magnificent development.

In this article we have to do with his text-book on Harmony. One obtains an insight into the character of both the master and the text-book from the following quotation contained in the preface of the work under consideration: "Misled neither by the transient successes of superficial smartness, nor by the pretentiousness of musical cliques, the young musician should submit himself to a strict course of training, qualifying him to recognize his position with respect to the unceasing development of art."

The difference between Bussler and older writers is one which finds its basis in foundational principles. The older writers harmonize figured basses; Bussler harmonizes melodies and makes the work a preparation for the study of composition. The older writers afford the student a thorough mathematical discipline; the latter develops the musician and cultivates the individuality and artistic sense.

Bussler presupposes a knowledge of the rudiments, of scales, intervals and elementary theory. Starting with the idea that the simplest intelligible and complete musical thought is the melodic phrase or period, Bussler gives the student as his first task the harmonization of simple melodies with the three principal chords. After thorough practice in the use of these chords in close and open harmony, in the fundamental positions and the inversions, the dominant tone-family is taken up in the following order: V^7, V^9, VII^7, VII^{07}, VII, VII^0, II^{07}, II^7, II^0, II, and then the subordinate triads III and VI. A section is given to thorough-bass notation in which the subject is thoroughly explained and musicianly treated. After this, the section on foreign tones, used first in the Soprano, then in the Bass, then in the middle parts and finally in all simultaneously, make clear to the student the use of complex passing and changing notes, foreign tones on strong beats, etc. Nine sections are given to Suspensions, and the subject is treated with characteristic thoroughness. The latter half of the work is given to Harmonic Modulation and the thorough mastery of the details of the subject together with exercises applying the principles in a broad modern sense, affording the student an insight into the complexities of Schumann and Wagner. The augmented chords, subordinate triad on the flatted second, other peculiar harmonies and the subject of organ-point receive due attention and the pupil is thoroughly schooled in their practical application.

The student is constantly incited to strive for artistic musical effects rather than to mathematically superimpose upon a given bass part the harmonies which a cut and dried pattern calls for. The strong recommendation of the work is its decided tendency to develop in the thorough student, musical individuality and artistic perception.

The work has gone on through several editions in England, three in the United States since 1891, several in Germany, and although yet in its youth, is being imitated—the one thing necessary in the minds of some to prove the worth of an idea. None of these imitations can be considered an advancement, but they go to prove that the time has come for a change in the manner of teaching harmony. Development along lines laid down by Bussler is meeting with hearty recognition from sensible and progressive musicians.

The figured-bass methods are being superseded by the more artistic and musical system of affixing harmonies to melodies, and in giving the whole subject more thorough treatment. The older methods were good but they do not attain the goal which the modern requirements of this branch of theoretical study aim at. To be sure the old writers required a certain amount of melodic harmonization, but this element of practice in the use of chords is more or less limited to a few choral melodies in the latter part of the book, which the majority of students omit. As far as such work is concerned, almost any intelligent child who has played Bach's smaller works, a few Mozart Sonatas, and possesses a knowledge of elementary theory, can do it musically.

A chapter of personal experience may be of interest. After completing both Richter and Jadassohn under the private instruction of one of the best teachers in Berlin, I took up the study of Counterpoint and Composition with a noted composer, the director of the Cathedral Choir in the Prussian capital. After several weeks' study I was told that my work was mechanical and lacked musicianship. There was nothing for it but to master a system which would develop the lacking "artistic perception." A course in Bussler did this and more. How many there are who have had the same experience!

Like all epoch-making works, Bussler's system is characterized by a conciseness and lucidity which facilitate thorough comprehension of modern principles. The student who has completed a thorough bass method will enjoy studying Bussler's work, and the benefit he will derive from its thorough mastery will be invaluable.

In his Six Musical Lectures, his Severe Style, Free Style, and his Musical Forms, Bussler exhibits the same unequalled, terse and definite theoretical logic that we find in his Practical Harmony. There is no ambiguity, no "beating about the bush," but a direct presentation of facts, the due consideration of which will make better and more earnest musicians.

How Long?

"Excellent teachers and the best of music are to be found in America, and pupils can secure the best instruction in the world in this country," writes Maud Powell, discussing "Women and the Violin," in February *Ladies' Home Journal*. "But the musical atmosphere is lacking. To get this, to be surrounded by busy, ambitious fellow-students to escape the home and social duties, to have no mistress save art to hear more music—not better music but more and at less cost—in short, to be in a musical atmosphere conducive to profitable work, and much of it, the student must go abroad. It is in Germany to my mind, that the embryo musician will secure the best musical foundation. There she will acquire breadth and virility of style, earnestness of intention and truth of sentiment."

Suggestions.

One never needs one's wits so much as when one has to do with a fool.

Don't ignore your neighbor's brain; the chances are it is better than your own.

Beware of self-satisfaction. It is the evil one's cover for ignorance

The teacher who lacks experience lacks a great deal, but the teacher who lacks patience and a progressive spirit lacks everything.

Do not withold praise for the task well done; the child looks up to you and wants to please; recognize it.

In practising chords play from the wrist, and think of the *inner* notes—the outside ones are sure to be heard.

Do not be careless or indifferent while your teacher is talking to you. What he says is the result of years of experience and observation, and is well worthy of your consideration.—*Leader.*

Music is God s gift from Heaven to Earth; while it accompanies Man on his pilgrimage, it best expresses to his heart, the true, the good and the beautiful; it is the only art of Earth we take with us to Heaven. The most beautiful truth about Music is, that it is the universal language of the soul, the expressing of man's highest and noblest conceptions of the state of goodness and original purity we are ever striving to regain Music is the voice of goodness here below, and the echo of the Eternal goodness above; it is a thing of beauty in itself, and in its effects; it is a bright light, shed upon the intellect, by which man conceives and feels spiritual things. The purer the soul grows, the the nearer does it come to its true appreciation.—A CONVENT GRADUATE.

REVIEWS.

A DICTIONARY OF MUSICAL TERMS. Compiled and and edited by Dr. Th. Baker. Published by G. Schirmer. Price, $1.00.

This dictionary furnishes an accurate and concise explanation of any technical word or phrase with which the student is likely to meet. The English vocabulary contains upward of 2,500 definitions. Besides these definitions are given of about 2,350 words and phrases in German, 2,300 in Italian, 1,350 in French, and 650 in Latin and Greek, making a total of about 9,000. While it is a compilation, the various articles, etc., have not been merely copied, but have been carefully edited, especial attention having been paid to the revision of spelling, definitions and additional matter. It is nicely gotten up, clearly printed and substantially bound and forms a very convenient reference work.

THE STRUCTURE OF MUSIC, by Geo. C. Gow, an elementary text book on Notation and Harmony. Published by G. Schirmer. Price, $1.25.

The book is an attempt to present logically and consecutively the material of which music is made from a grammatical standpoint.

Just as a student of a strange language begins the study of its grammar, learning the various parts of speech and their meanings and uses, so the various written symbols of music and their uses in presenting its written language are here brought before the student in a concise and logically developed form. Part one deals with notation in its four characteristics of Pitch, Duration, Dynamics and Timbre. Part two enters into the study of harmony. The old thorough bass notation is done away with simplifying the work considerably. It is adapted to self-instruction, but like all such studies it is best done under the direction of a teacher. The book is fully indexed and attractively published.

Easter Music.

Below will be found a list of anthems suitable for use at Easter, which have been selected because of their adaptability to the average choir. They are melodious and have interesting harmonies. Some, of course, are of much higher grade musically than others, but all are worthy of use. The easier anthems are mentioned first.

He Who Slumbereth	C. T Steele	.10
Hallelujah, He is Risen	C. T. Steele	.10
Jesus Christ is Risen to-day	F. J. Barrett	.10
Christ is Risen.	H. P. Danks	.15
He Lives	H. P. Danks	.12
O, Blessed Stars	F. J. Barrett	.10
Christ is Risen from the Dead..	H. P. Danks	.20
And the Angels said Unto the Women	H. P. Danks	.15
Christ our Passover	W. O. Wilkinson	.20
Remember Thy Tender Mercies (Soprano and Bass Solos)	Henry Farmer	.12
Venite, 10c., and Te Deum, 12c., in D. by F. R. Webb, are two interesting parts of the Episcopal service, partly in chant form.		
The Lord is Risen.	M. A. Melvil	.20
Chant, The Lord is Risen	John Wiegand	.20
Alleluia! Alleluia! (Sop. Solo and Cho.)	John Wiegand	.15
'Tis Finished (Lat. or Eng. Words)	D. Monti	.20
Jesus Christ is Risen To-day (Lat. or Eng. Words)	M. A. Melvil	.20
The following are especially suited to the Catholic service and will be found interesting.		
Regina Coeli	J. L. Battmann	.10
Christus Resurrexit.	M. A. Melvil	.20
Haec Dies	J. Wiegand	.35
Terra Tremuit	J. Wiegand	30
Haec Dies	Bruno Oscar Klein	.50
Tomb, Thou Shalt Not Hold Him Longer	M. Vogrich	.10
Life's Resurrection Hour	W. H. Neidlinger	.10
Every Flower that Blooms	H. R. Shelley	.15
Christ Has Won the Victory	C. B. Rawley	.15
Who is This that Cometh from Eden?	C. H. Tebbs	.20
Come, See the Place	Wm. Reed	.20
Christ, our Passover	Arthur Whiting	.15
As It Begins to Dawn	C. W. Coombs	.20
Come, See the Place	H. W. Parker	.20
Now When Jesus Was Risen Early (Alto and Bass Solos, very good)	Frank Lynes	.08
The Glad Easter Morn'	Frank Lynes	.12
The Day of Resurrection	Marston	.15
Who is Like Unto Thee, O Lord	Ferris Tozer	.12
Thanks be to God.	Geo. F. Hamer	.08
The Strife is O'er (very good)	P. A. Schnecker	.15
Rise, Easter Sun (Carol. Solo and Cho.)	O. B. Brown	08
In the End of the Sabbath	O. B. Brown	.08
Glory in the Highest	E. W. Hanscom	.08
The Choir Angelic..	E. W. Hanscom	.12
Now is Christ Risen (good)	H. N. Redman	.12
I Know that My Redeemer	Shackley	.12

All the above are good and will be found unusually effective. Any of these anthems can be procured from the publishers of "THE MUSICIAN," and it is hoped the list will be found useful, as it has been carefully selected.

Cover Your Piano.

Serious harm is often done to pianos by leaving them open. The dust and impalpable moisture of the air of the room penetrate between the ivory keys, and in time ruin the instrument Covers for the keys made of some pretty soft material are now generally adopted by all the large piano manufacturers for the instruments in their show-rooms.

The Abuse of Notation.

HARVEY LEWIS WICKHAM, L. MUS. L. C. M.

The obscure minstrel, or Pagan priest, who first attempted by means of rude dots and dashes to indicate certain inflections of the human voice, did the art of music the inestimable service of raising it to the dignity of a written language. Since then everyone, from the great Guido down to the scholarly Dr. Riemann, has done his best to contrive more significant dots and more expressive dashes, until to-day, we have a notation so perfect that it is no wonder if too much attention is sometimes paid to it. It is, of course, impossible to ascertain with too great accuracy what a composer has written, but there are, nevertheless, at least three ways in which the notation may be abused.

It is abused, first, when it is suffered to obscure instead of express the author's intention. About one half the amateurs in the country act as if music existed for the sake of the notes. Their performance seems to bristle with crotchets and quavers, while they argue that a tone that is demonstrably of the indicated pitch and duration must be correct. But is it not time that all became alive to the fact that a composer always means something besides pitch and length? The more subtile qualities of expression, indicated by such words as piano, forte, diminuendo, crescendo, legato, staccato, ritardando, accellerando, and the like, which serve to show the relationship between tone and tone, are more important, and supersede whenever they conflict with simple rhythmical values.

The task of the interpreter of a composition is something more than the reproduction of a succession of sounds, accented at regular intervals, and long or short, high or low, in obedience to certain conventional symbols. It more closely resembles that which confronts him who would restore to its pristine likeness a picture damaged by age and neglect. From faded hues and uncertain drawing, the one must imagine the virgin splendor of the original. From the lifeless score and perhaps a few poorly authenticated traditions, the other must realize a living and palpitating musical idea. But the clue furnished by the printed page is no more the idea itself, than the tone and time stained canvasses now found in many Venetian palaces, are the masterpieces of Tintoret, as his contemporaries saw them.

The continued use of notes during the practice of technical exercises, is another abuse of written signs. Scales and arpeggi constitute the raw material, out of which all pieces are composed. If their logical construction and proper fingering are thoroughly understood, they will instantly be recognized whenever met with. But if performed with the eyes glued to the page, nothing will be recognized, save that certain notes are to be struck; and when similar passages occur in actual compositions, the mind will be unrelieved by the consciousness that here are familiar figures already mastered, for no such mastery or familiarity will exist. Scales and other passages, the nature of which is easily explained, lie, obviously, within the province of oral instruction. In teaching them, no recourse whatever should be had to the notes.

Not so with the actual literature of the art, which depends for its very existence upon such written expressions as have come down to us. These must receive the most careful study. Having served their purpose, however, by conveying the meaning of the composer to the mind of the interpreter; if they are not then laid aside, notation suffers a third and final abuse.

The inability to perform from memory argues a singular lack of intelligent attention. If a passage be technically and emotionally within a player's grasp, he can, unless a senseless and automatic repetition obtains, recall it, note by note, long before its execution and interpretation are perfected. Diligent study of the structure of chords and phrases, leads to a comprehension of the reasons which led to the employment of one rather than another.

The sympathetic appreciation of Content gives, in like manner, an insight into the use of the various marks of expression. Beethoven, for example, always meant the letters sfz. to stand for an idea. Should a player obey the arbitrary character without perceiving why that particular tone was emphasized, he misses the purpose of the direction, and will never produce anything better than a mechanical travesty of the effect desired.

"Music, Heavenly Maid."

T. T. MUNGER.

It is a suggestive fact that the great thinkers in all ages speak for the most part alike on music, and agree in assigning to it the special function to which I refer. No one has written more profoundly upon it than Schopenhauer. Wagner regarded him as the first philosopher who assigned to music its true place and function. He holds that in the contemplation of any art we are divested of our surroundings and behold the "real essence of things," and so we are in a region of peace; we emerge from the world where will is forever striving to gratify desire, and come into the real and eternal world of rest.

Shakspere, who never misses the heart of whatever he touches, says:

> Such harmony is in immortal souls;
> But whilst this muddy vesture of decay
> Doth grossly close it in, we cannot hear it.

These lines have the exactness of definition. The harmony of the universe is in our immortal souls, but it cannot be heard through the vesture of the body. The same thought appears in Hooker's "Ecclesiastical Polity:" "Touching musical harmony, * * * such is the force thereof, and so pleasing effects it hath in that very part of man that is most divine, that some have been thereby induced to think that the soul itself, by nature is, or hath in it, harmony." Shakspere and Addison and many another poet caught with unerring instinct at the Pythagorean idea of the music of the spheres, which is by no means a fancy, but a bit of solid philosophy. Schopenhauer, with cold, hard meaning, says that "the world might be called embodied music," and that "were we able to give a perfect and satisfactory explanation of music, we should also have a true philosophy of the world." Turn this about and it is even truer. If we could get at a perfect and satisfactory explanation of the world we should find it to be harmony, and that music would be its best exponent. The delight we find in music springs from the fact that we share in the harmony of creation, and have in some feeble degree reproduced it; and the measure of our delight is in exact proportion to the obedience to the laws involved, supplemented by the human feeling thrown into the expression, which may correspond to the feeling which God has put into his works.

If this discourse upon the metaphysics of the subject has not failed of its purpose, it has shown us that music is one of the paths by which we escape from the unrest of time and enter into the peace of eternity.

The difficulty in any discussion of this sort is to persuade one's readers that one is not indulging in mere sentiment and fancy. I am willing to be accused of mysticism when I say with Schopenhauer that "the world is embodied music," but I refuse to admit that it is fancy or mere sentiment; and when I assert that music is the type and expression of the eternal world I would be understood as speaking with as much exactness as if I were dealing with weights and measures. It would put us on the track of this truth to consider the real meaning of the words that are constantly used in respect to music. They had their origin in clear and profound conceptions; and the fact that they originated with poets and philosophers but confirms their truthfulness. There is no better way of getting at the secret of music than to find out what the great thinkers meant by their use of certain terms that have been universally accepted. Philosophers and poets, from Pythagoras and Plato down, say in their own way the same thing, and each pass into the domain of the other; the poets speculate and the philosophers sing.

Plato in the "Republic" cautions us against an excessive use of music, especially of "sweet and soft and melancholy airs," lest the character become weak and irritable—a wise caution, for music is Promethean fire which burns to consume unless handled carefully. It is never safe except as it is combined with severe studies, or is studied severely, not because it is a weak or weakening thing, but because it is so spiritual and so unworldly. In the same dialogue he says that "musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art or nature, and will receive into his soul the good, and become noble and good, and hate the bad even before he is able to know the reason why." Plato was a superior musical critic, and he rigidly excluded certain kinds as weakening and debasing, but insisted on what he called certain "harmonies." "Leave," he says, "the strain of necessity and the strain of freedom, the strain of the unfortunate and the strain of the fortunate, the strain of courage and the strain of temperance." That is, the harmonies are the expressions of these virtues, which are real things.

Let us now listen to one who goes deeper—Amiel, poet, critic, philosopher, the Pascal of the nineteenth century. He says: "This morning the music of a brass band which had stopped under my window moved me almost to tears. It exercised an indefinable nostalgic power over me; it set me dreaming of another world, of infinite passion and supreme happiness. Such impressions are the echoes of Paradise in the soul; memories of ideal spheres, whose sad sweetness ravishes and intoxicates the heart. O Plato! O Pythagoras! ages ago you heard these harmonies, surprised these moments of inward ecstasy, knew these divine transports. If music thus carries us to heaven, it is because music is harmony, harmony is perfection, perfection is our dream, and our dream is heaven." I cannot let these passionate words pass without calling attention to the solidity of the thought in them. Amiel was poetical and sensitive to the last degree, but he was at bottom a philosophical critic and a profound thinker. Starting with a feeling or sentiment, he lapses immediately into thought, and with clear vision pierces to the depth of the subject before him; and whatever he says has the hardness and weight of severe argument. When he speaks of music as carrying us to heaven, he means to state a definite process; and when he indicates the steps—harmony, perfection, the fulfilment of perfection, heaven—he intends to make the assertion that music carries us into the world where these things are felt. He goes even deeper in another passage: "Harmony is the expression of right, order, law, and truth; it is greater than time and represents eternity."

No one has touched the secret of music more closely than Charles Kingsley. "Music," he says, "goes on certain laws and rules. Man did not make the laws of music; he has only found them out, and if he be self-willed and break them there is an end of music instantly. Music is a pattern and type of heaven, and of the everlasting life of God which perfect spirits live in heaven—a life of melody and order in themselves; a life in harmony with each other and with God." This goes down to the bottom of the subject; music is that obedience to law which secures order, harmony, oneness, and sympathy, the realization of which is heaven. Kingsley does not here speak as a preacher so much as a student of natural science. The point at which the harmonies of the external world touch the corresponding moral chords of our inner nature is a mystery; it is a part of the greater question of the relation of sensation to consciousness. We only know that harmonies of sound touch the mind and suggest a moral harmony. So true is this that all these masters of thought whom I am quoting do not hesitate to name the result as heaven, by which they do not mean any place, nor any fulfilment of earthly expectation, nor any here nor there, but a moral condition which is the outcome of obedience to laws.

Schopenhauer, as he emerges from the metaphysics of the subject, speaks of "the unspeakable fervor or inwardness of all music, by virtue of which it brings before us so near and yet so remote a paradise," and attributes it to "the quickening of our innermost nature." And again when describing a certain kind of music, he says it "bespeaks a noble, magnanimous striving after a far-off goal, the fulfilment of which is eternal." Again, "Good music tells us what we are, or what we might be."

Music most discloses its spiritual power in its indirect effects. It is when it makes itself a servant that it becomes most heavenly. Thoughtful men, and those whose vocation it is to think, understand this well, and often put themselves in contact with music—especially the orchestra, where the harmonies are many and full,—not in order to listen to it, but to be affected by it. They do not listen in the sense of following and noting it, but they let it "creep into their ears" and start them into thought on other themes. The soul and grace of many intellectual compositions have been drawn from music hardly heard, but inly felt. Beethoven says: "Music opens a portal to an intellectual world ready to encompass us, but which we may never encompass." It makes the mind intuitive; it suggests the larger and nobler view; it discloses the relations of truths and spreads them out, and especially it unites and harmonizes them. This is its office. It is not an end in itself; it is not an art for art's sake. Its office is not to tickle the ear with transient harmonies, but to reveal and to disclose eternal truths and realities. In a literal sense it brings all heaven before our eyes; it is the language of eternity; it is both the witness of a spiritual world and the way into it—a door through which we pass to find ourselves in the midst of eternal things—truth, purity, obedience, love, adoration—the realities that compose life and are symbolically wrought into the rhythm and harmony of the world, and of which it is the truest interpreter.—*From The Century—by Permission.*

"My piano has not been tuned for two years, and I have moved it several hundred miles in the meantime, but I don't think it is out of tune to amount to anything" So spoke a lady on a recent occasion, but the trouble was that she had been listening to the instrument every day, and had not noticed that it had been gradually getting out of tune, until to hear it was torture to a discriminating ear. So it is that by degrees we may become accustomed to evils that we could not possibly endure if they were suddenly thrust upon us.—*Musical Messenger.*

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Cricket Dance.

O. R. BLUM.

INTRO.

Mod^to

PIANO.

(A) *f* *mp* *rit.* *f*

Tempo di Polka Rondo.

mp (B)

cresc. *f*

mp

cresc. *f* (C)

(A) The opening bars should be firm and brilliant.

(B) Light and graceful in character: carefully observe the phrase marks.

(C) Bright and nimble finger touch without any pressure of the *hand*.

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mp

cresc.

f

cresc.

f

f

(D)

ff

(**D**) A slight accent (not too much) on the first of each group of sixteenths.

(E) *mp cantabile.*

(F)

(E)

(F) *cresc.*

cresc.

f

(E) Here produce a contrast by using a somewhat heavier touch.

(F) This should be lighter than the preceding two measures.

f

mp *rit.*

a tempo.

f

cresc.

f

mp

cresc.

f

Children's Ball Polka.

Edited by THOS. A' BECKET.

SECONDO.

FRANZ BENDEL, Op. 4, Nº 4.

Grazioso.

PIANO.

(A) *p*

f

(B) *ff*

p

f

rit. 1 *p a tempo.*

1. *f*

2. *f*

FINE.

(**A**) Use hand touch of moderate power: give the eighth notes their full value.

(**B**) Here the Secondo has the principal theme which must for two measures be given very boldly. The descending scales should be clear and distinct, equaling in power the contrary motion of the Primo. When well played a beautiful effect is produced. The player must feel the ritardando movement of the other performer and be ready to resume promptly at a tempo.

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Children's Ball Polka.

Edited by THOS. A'BECKET.

PRIMO.

FRANZ BENDEL, Op. 4, Nº 4.

Grazioso.

PIANO.

(A) *p*

f

(B) *fz* *fz* *fz* *p*

ffz *fz* *fz* *p*

rit.

p

1. *f*

2. *f*

FINE.

(A) Very light and graceful, with an up-springing motion of the hands at the end of the slurs: the staccato dainty and crisp but not too loud.

(B) These chords very sharply accented and snappy, followed in the right hand by the graceful character of the opening measures: the D's in the left hand should be firm enough to be distinguished through the melody. Notice the peculiar effect of the six measure phrase in this part.

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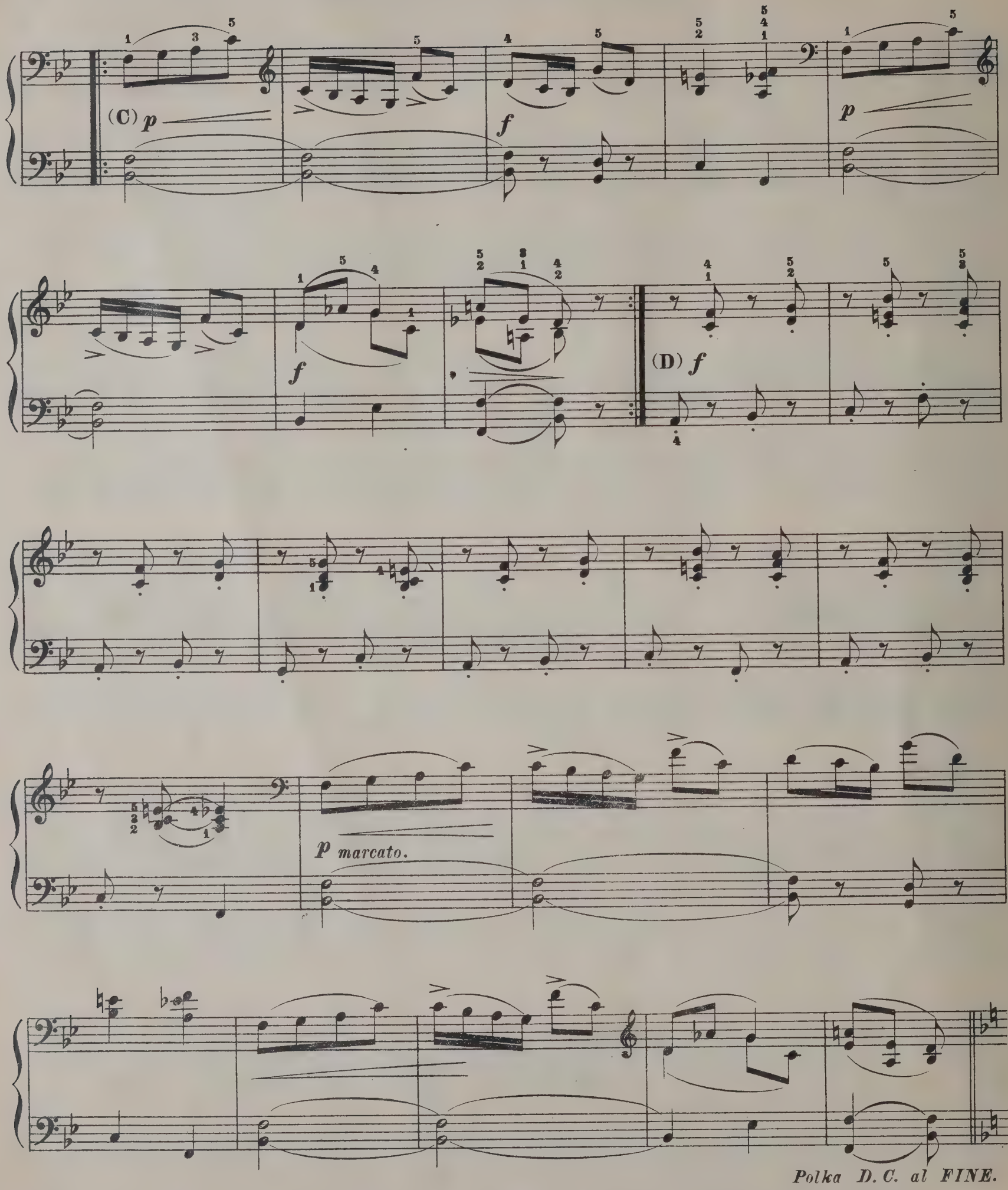
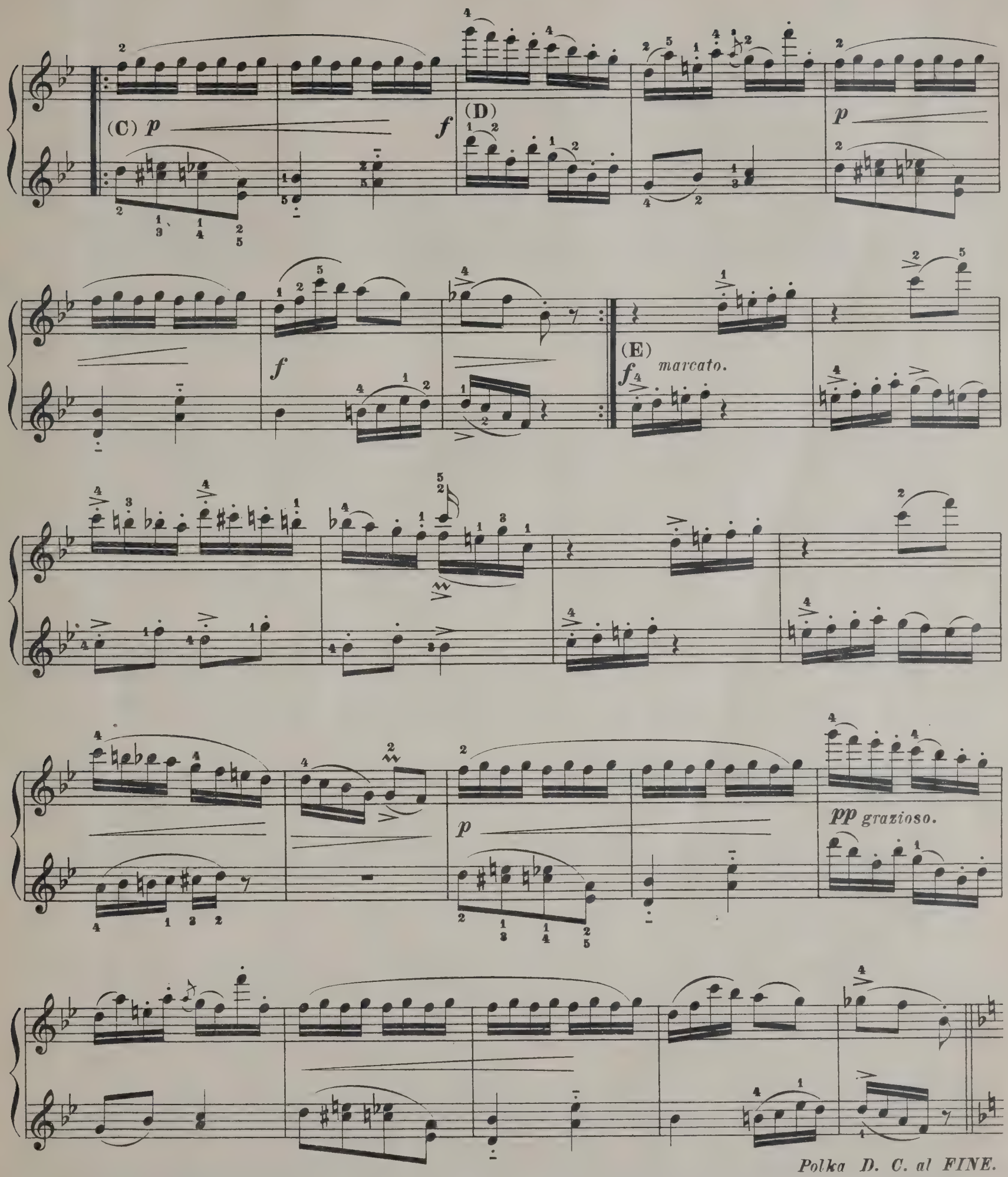
SECONDO.



(C) The counter melody should be of a mellow quality and slightly inferior in power to the subject as given by the Primo.

(D) Give proper support, using the wrist touch, to the brilliant passage played by the Primo, but do not make it too loud. Notice the return to the quiet subject of the previous part and do it in a neatly artistic manner.

PRIMO.



(C) The left hand plays the melody with a smooth legato touch: it should be a little more prominent than the *quasi* trill of the right hand.

(D) Notice the alternation of *legato* and *staccato* in this and the succeeding measure.

(E) For eight measures the style should be bold and brilliant, returning neatly to the repetition of the previous quiet subject.

Summer-time.

Words by GEORGE SEWELL. Music by AMY COYNE.

Allegretto.

PIANO.

p

pp

2nd Verse ***piu lento.***

p

1. Sum - mer-time, my dar - ling, Comes sweet - ly o'er the main; There's
me, my heart's own dar - ling, So joy - ous in thy tread; A

mu - sic in the south wind, There's soft - ness in the rain. There's
strange and mourn-ful beau - ty On this fair world is shed. The

snow - y blos - som on the trees, And blue - bells scent the lane, And
birds will sing, the ri - ver run, The sum - mer rose blush red, When

1.
cresc.

f

glee in ev' - ry eye that sees The May - time back a - gain, The

cresc.

May - time back a - gain.

p

2. Ah!

pp

4 · 4

2. *rall. e dim. espress.*

you and I, my lit_tle one, Lie low a_mong the dead.

colla voce.

molto rall.

L'istesso tempo e

pp

sempre pianissimo.

pp

Sum_mer_time, my dar_ling, Comes

pp

sweet_ly o'er the main; There's mu_sic in the south wind, There's soft_ness in the

4 - 4

rain. There's snow - y blos - som on the trees, And blue - bells scent the

cresc. *ff*

lane, And glee in ev'- ry eye that sees The May-time back a - gain, The

cresc.

May - time back a - gain.

accel. *ff* *pp* *rall.* *e dim.*

4 - 4

Song of the Soldier.

(Chant des Soldats.)

Arr. for Cabinet Organ
by CARL EMERSON.

PAUL BEAUMONT.

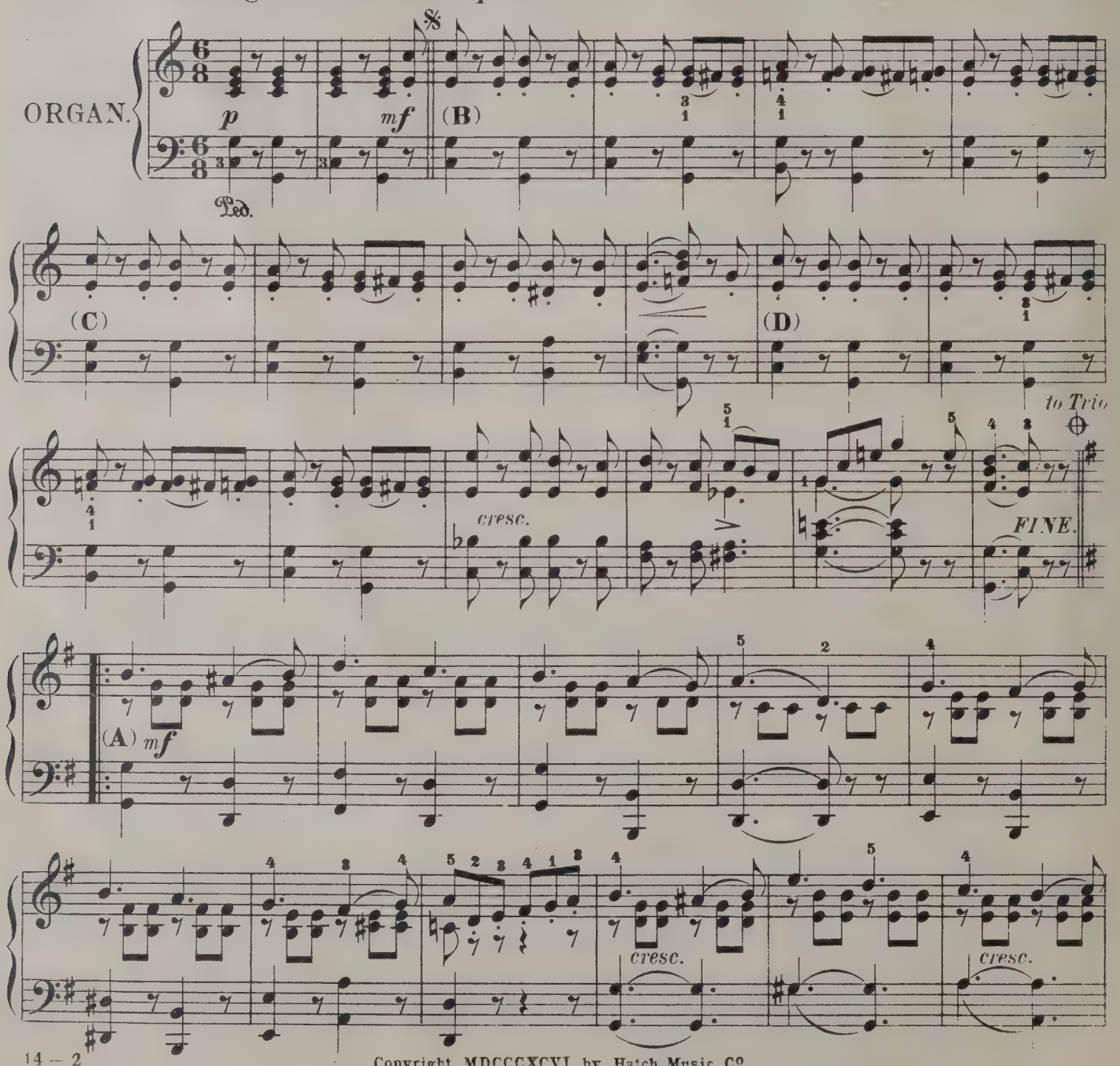
This little military piece should have a brisk movement making the measure two-pulse, and the notes crisply staccato.

It is a mistake to imagine that staccato cannot be rendered on the organ. Nothing is easier or prettier.

Make the crescendos with the swells; at (A) add the treble-coupler the first time and the bass-coupler at the repeat, if your organ has these stops.

At the Trio some pretty treble solo stop. as the Clarinet, may be effectively employed. The sustained "C" may be made to represent the drone of the bag-pipe and the staccato quarters in the bass, light accompanying drum taps. In playing the principal theme the first time at each recurrence of the leading motive (B) (C) (D) make each a little louder and work up a crescendo. At the last entrance of this theme expression is to be reversed, making it softer and softer like the sound of a retreating army.

Allegro con molto spirito.



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1. 2.

f *p*

D. S. al

Trio.

mf

Ped. * Ped. * Ped. * Ped. *

D. S. al *FINE.*

The Harlequin.

(Der Hanswurst.)

F. BAUMFELDER, Op. 215, Nº 19.

Allegretto.

PIANO.

mf (A) *f* Ped. * Ped. * Ped. *

f (B) *mf* *f* *p* (C)

cresc. *f*

f Ped. * Ped. *

mf *p* (D) *morendo* *f a tempo.*

*

(A) Do not play with a too heavy touch: observe the contrast between the *legato* and *staccato* and endeavor to portray the nimble and joyous movements of Harlequin.

(B) A trifle firmer in character. In measures 2, 4 and 6 of this strain see that the slurred effect of the treble is not imitated by the bass.

(C) Smooth and clear finger touch in the right hand. Play the bass as marked: ⌒.

(D) Softer and slower by degrees: at *a tempo* resume the time promptly with a brilliant tone.

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The Voice.

MR. FRANK HERBERT TUBBS, Associate Editor.

Themes, II.

F. H. T.

Eliminating Differences.

Some of the differences between vocal teachers would be eliminated by taking a more comprehensive view of the means of voice culture. Most teachers have some one thing in connection with their way of teaching which has been of personal help to them and which they have found useful in other voices. Dwelling constantly upon that thing makes them conclude that it is all-in-all, and brings narrowness to the teacher. A man who harps upon breathing, for instance, is liable to become a breathing machine; one who works upon the voice by registers can see nothing but registers; one who cares for tone quality only is hypercritical to that degree that he loses sight of many other things; one who seeks vibration constantly will make big, "wabbly" voices. It is by making one branch a hobby that we all become narrow. We can, perhaps, take the hobbies of five or six teachers and, uniting them, make a wonderfully good method. No one man "has it all," and he who thinks he has is about the poorest specimen of a vocal teacher to be met. Such, in reading this item, would perhaps not realize that he was hit, and, therefore, it may be well for all of us to look around a bit and see what good idea can be obtained. Elimination of difference will come only as teachers can meet on common ground, and it is too much to expect that individuals will broaden their views all alone. It is the duty of teachers to join each other for consideration and discussion of methods and ideas. Not for fault-finding and criticism, but for honest help to each other. Men who do so meet, and in the large cities there are frequent gatherings of advanced thinkers among vocal teachers, find that their "fellows" are "men like themselves," and decidedly good men, too A really good vocal teacher must be a good man and to know him is useful. Wherever two or three such can "gather together" good will come out of the meeting.

Have Teachers Ideas?

When certain vocal teachers have been asked to write for journals which circulated among teachers they have declined to write on the ground that they did not propose to give away their ideas for nothing. There is something to be said about such men. The first thought is that they are decidedly stingy, and the second is that they have a right to keep to themselves what they have discovered. The two thoughts are opposite, and both may be right. The writer inclines to the belief that the first thought is the better of the two. Our profession is not a broad one, and one reason that it is so is because its members do not realize the possibilities which are within it. The cultivation of the voice is as yet comparatively unexplored territory, in spite of the fact that many men think they know all about it. The science of medicine which is in the hands of physicians has developed during the last generation with gigantic strides. The code of ethics among doctors requires that whatever one man learns shall be given to the entire profession. Because of this the grand advance has been made and now it can be plainly seen that the knowledge of to-day is so far above that of twenty five years ago that it may be said that a new science of medicine has been created. Nor has any doctor who has given out what he discovered lost anything for giving to the world his discoveries. The world honors, and will forever honor Pastuer, Koch, Wells, Wenck and Edson. Each built a monument for himself.

A new science in vocal music is possible. Everyone feels distrust in old ideas. There is a chance for some teacher to make himself famous right away. It will not be the man who declines to give his ideas to the public. Why, the man who refuses hasn't any ideas. Do you suppose if this journal wanted to get at the method of any teacher it could not do it? All that is necessary is to select a clear headed man or woman and send that one to the teacher to take half-a-dozen lessons, and there you have it. But a teacher who declines to write for the public merely attempts to hide his ignorance under his refusal. It is too thinly covered. What is true is that but few vocal teachers can write out in form for publishing what they know. If they would only write out what they can and permit someone to edit their work, they would be wise, and they would do the profession and themselves good. There are new and useful ideas and the whole profession ought to have them. In writing it is more true that "to him that hath shall be given" than in the matter of ideas. Let a man prepare what he now has for public inspection and new ideas—new and good ones—will come flocking into his head. He will receive a hundred fold more than he gives. He becomes the greater man by giving.

In no way can a teacher get ideas better than by reading what other men think. Read and re-read articles on voice culture. A recent message from Mr. Shakespeare to the writer was, "Tell him to read over Lamperti's book once again." Although that book was studied carefully a dozen years ago, another reading, in the light of later experience, proved immensely profitable. New ideas sprang up from the old pages. Every teacher needs to keep his perception of truths keen and that reading which keeps his mind in touch with the men who are public-spirited enough to give themselves to the whole profession will be of the greatest practical value. Reading is most helpful when the purpose of reading is that one may receive. Critical spirit dulls that purpose. One should, however, test by his thought and experience what he reads and not adopt ideas which he can not endorse.

Voice Study After Thirty.

Whether it is of use to begin voice study after one is thirty years old is a problem upon which the teacher is often questioned. The idea seems to be universal that at that age one is too old to become a singer. It is doubtful if it is wise to prepare for professional life then, although the great tenor, Campanini, was twenty-eight before the cultivation of his voice was undertaken. But the years which must he given to voice culture, the study of music, gaining experience, and making reputation, all of which must precede professional engagement, make the public career begin so late that it is doubtful if it would pay. If one has not begun the serious study of music until he is thirty (unless there has been financial or other vital preventives) he probably lacks that overwhelming love of music which is necessary to great professional success.

One can, however, cultivate the voice and learn to sing thoroughly well for his own pleasure and that of his friends at thirty or any other time. A most accomplished baritone, one who is quite well known in a choice circle of music-lovers, and who is now over fifty, did not have a singing lesson till he reached his forty-third year. His voice developed rapidly and beautifully and he learned music quickly. He added something very precious to him in the study of the voice. That study covered two seasons only, but it made him an artist.

There is no time-limit to the possibility of vocal improvement. A lady nearly seventy years of age took lessons and her voice improved like that of a young girl. Naturally it was of different character from that of a younger person but the improvement was great, much to the satisfaction of both teacher and pupil. So, there is no reason why one of thirty should not take lessons and expect to make good progress and become a good singer.

Exercise in the Aspirate.

Breathing is fundamental in the matter of voice culture but it is only for foundation. Many students become absorbed in its practice and forget that there is more to do in developing tone and its delivery. They thus become breathing machines rather than singers. It is possible to do all the practice of breathing necessary without employing tone, and if one has good judgment it may be wise to separate breathing from tone production entirely. The two acts of breathing are inhalation and holding the breath. It should be a simple matter to acquire these two, and then the only thing about breathing which need be thought of while singing is to allow the employment of breath in a gentle and steady flow. The best means of securing this is to practice each day a dozen or twenty tones preceded by a long aspirate. For instance, strike the note *d* on the piano; take a long breath and aspirate *ah* five seconds; then, without taking breath again, sing *ah* as long as it can be comfortably held. Most students can sustain that tone ten seconds. Then breathe again and sing the next higher tone in the scale, preceding it by the long aspirate. Then the next higher tone, and so on through the scale. After singing the eight tones, go over them again. This will take about six or eight minutes and will be time well spent. It regulates tone-emission, trains holding breath and tends to improve quality of tone. One is, through this exercise, making breathing fundamental, but he is not making breathing all there is.

Character Needed.

Of all the students of the voice but few become famous singers, and every teacher wonders at it. Great hopes are entertained by many singers, but they are often without just cause. Few people, except those who are in constant contact with the stage, know what is needed to make an artist. Perhaps none but those who have gone over the road know what a rugged pathway it is. "Many are called but few are chosen." All with good voices are urged to study and friends firmly believe that all such can become artists, possibly famous artists. So they can, but it requires more than voice. Voice is essential, but with voice only failure is inevitable. There are thousands of voices as good as those of Patti and Melba in this country. Every large city has dozens of them every season. What more is needed? Character, first and all the time. Decision of purpose, readiness to meet roughness and even coarseness, tact in business, clear mind, robust physique and absorbing love for music. To build character takes much longer than to build voice. The failures so common come, in the majority of cases, because the singer has no established character. An American life is so generous, free and honest that our young people grow up in delightful simplicity. At the age of twenty they study singing for professional life and as soon as they can use the voice pleasingly they attempt public appearances. This is quite right, but they should expect to please only at that time and not to become great artists at once. Then is the time that they must establish character, such as they could not in earlier years form. It takes years for this and but few singers work and wait to do it. Impatient friends, ignorant of the necessity of the case, cannot understand why the singer does not make unbounded success with that beautiful voice. It cannot be done. The world is full of beautiful voices and every year adds a new corps. Even teachers do not understand the case. They try to push the pupil into notice and only hasten the end. They wear the pupil out, exhaust their own patience and waste the purse of helping friends. At last the disappointment becomes great and, just when the young lady has reached the time for establishing character, a young man appears upon the scene and leads the would-be Patti to another sphere. Perhaps this is as it should be, for a kind Providence rules all things, but an artist is forever lost to the world of art. She has, at any rate, probably gained a better partner for life's journey than she would have found in the obscure hamlet in which she was raised. It is, however, in the absence of established character that the reason why so few of the vast army of vocal students ever reach great results, may be found. Character based upon education, experience and fortitude would, with the grand voice, make thousands of noble artists every decade.

Selecting First Songs.

The teacher, whether of great experience or not, stops for serious thought when about to select the first song which a pupil shall study. If the older teacher realizes the importance of that selection and ponders over it, the young teacher may well believe that it is indeed momentous. Songs which are suitable for the initiation of a student into the song-world are not plentiful. It is to be supposed that the student has so developed the control of his voice that he can sing easily at least an octave of tones. He should have more at his command and some teachers think that the voice should be completely trained before songs are attempted. (In the latter idea the writer does not agree, for he thinks that the drudgery of voice-culture becomes overbearing to most temperaments after a time, and before the voice is under thorough command.) Certainly true is it, that the physical development of the vocal organs generally should be well advanced before songs are taken up. Why the hesitancy over the first song? Because too severe tax on the voice may destroy what has been done; because the first song should be the means of application of voice culture; because with the first song the teacher can impart most useful instruction in song-form; because the musical taste of the pupil is given a certain direction in the early songs.

Not only is the song to be taken into account in the selection, but the disposition of the student and the course of training which has already been necessary in leading to song study. A somber and sad song or a song strongly pointing a moral would hardly be acceptable to most beginners. Elasticity and cheerfulness are certainly most desirable in early songs Pupils become set, stolid and rigid enough without supplying them with cause for more struggling and stiffness. The first song should, aside from its power, have pleasing melody and simple (not weak) harmony; easy range, but with good variety of intervals, pure "legato" (that is very important) and long enough to use three or more distinct periods. Such songs are not easy to find and it is a cause of surprise that composers ignore this need. Perhaps their inspiration is not aroused by the demand. If so, their art should so emphasize their writing that a supply would be given out. Perhaps poems suitable for such songs are not easily found. Still there are such to be had. The best poems for early songs are what might be called

story songs. See Arthur Thayer's "Only a Song" as an example. For a first song that may be somewhat elaborate for general use, but it is a good example of story-song. Balfe's "Daybreak" is a good first-song, and it is unfortunate that that song has dropped out of every day use. Formerly it was very popular and it is good music. Cowen's "In the Chimney Corner" is one of the best for first use because it is written in such strict form. Its periods, phrases and sections are as definite as are blocks of granite for a building and yet it is no more "set" or stiff than is beautiful masonry. Its harmonic progressions are very ingenious; not that most students know anything about such things, but as they sing they have the sensation of using something pleasing and that, constantly used, brings appreciation of good music. A little song written last year by Mrs. Castillo, of Boston, entitled "Angelica," is a useful first-song, and it permits excellent broad-tone effects in the climax, introduced so skillfully that even the beginner can safely use it. Dürners "By Alderbrook," although somewhat sad in tone, is very suitable for this use. The smooth flowing effect in it is most valuable. Another, which is in as pure and strict form as is the Cowen song already mentioned, is Cecil's "Fairer than Morning," and this is, perhaps, one of the best songs to be found for application of voice culture notes. None of these songs are too simple for drawing-room or other entertainment. In fact, the teacher owes it to his pupil to select useful songs all the time.

Of course, the list given above could be greatly extended, although it would not be a very long list. After the student has learned his powers and knows something of what song study means the kind of songs may be changed. A good singer is master of all song; that is, he must be capable of singing well every variety. No longer, in the light of present-day ability to cultivate the voice, can anyone say, "This song or that one does not fit my voice." A cultured singer can fit his voice to all kinds of songs.

How to Avoid Colds.

Many people have the misfortune, either from want of a judicious direction of their personal habits or from constitutional or inherited tendencies, to be peculiarly prone to "taking cold." The inconvenience, discomfort and danger of such a tendency are considerable, and the subjects of it will doubtless find it worth their while to try a remedy given by a correspondent in a contemporary.

He describes how, for many years, his occupation took him into crowded night meetings, where the air was not merely vitiated, but poisonous, and the heat was intense. He would often rush out of the meeting bathed in perspiration into the chill air of a winter night, but never took the slightest cold. He attributes this immunity entirely to the practice which he invariably adopted.

At the first touch of cold air he took a deep inspiration and then held his breath for half a minute, in the meantime walking as fast as he could. During that half minute the pores of the skin were closed against the chilling atmosphere, and by the time the lungs called for reinvigoration the body had considerably cooled and the risk of the chill was over.

He recommends the practice to public speakers, vocalists, entertainers and others who are obliged to frequent unduly heated and badly ventilated rooms. He suggests that the efficacy of this plan may be more readily realized by recalling the fact that so long as the breath is held the skin is absolutely impenetrable to the sting of a bee.

Ages of One Hundred Famous Singers.

MALES.—Agnesi, 42; Babbini, 62; Bartlemann, 52; de Begnis, 56; Bellamy, 75; Bennett, 66; Bernacchi, 66; Bettini, 42; Bonoldi, 63; Braham, 82; Brignoli, 67; Caffarelli, 80; Carestini, 58; Crescentini, 80; Dunne, 49; Farinelli, 77; Formes, 74; Gardoni, 61; Giuglini, 39; Guadagni, 72; Harrison, 55; Hobbs, 78; Ineledon, 63; Kelly, 64; Knyvett, 77; Lablache, 64; Leffler, 49; Mario, 73; Maas, 39; Meredith, 68; Naldi, 50; Nourrit, 37; Parry, 69; Pelligrini, 52; Perkins, 30; Phillips, 75; Ronconi, 67; Rubinelli, 76; Rubini, 59; Seguin, 43; Siboni, 59; Staudigl, 54; Tamberlik, 69; Tamburini, 76; Templeton, 84; Tichatschek, 79; Velluti, 80; Weiss, 47; Wilson, 49; Winn, 50. Average life, 62 years.

FEMALES.—Aguari, 40; Banti, 47; Barbieri, Nini, 90; Bates, 66; De Begnis, 53; Billington, 53; Bishop, 74; Bosio, 29; Cable, 58. Caradori Allen, 65; Catalini, 70; Cole, 38; Cuzzoni, 70; Danzi, 32; Duprez, 43; Gabrielli, 66; Gassier, 45; Grisi, 57; Hasse, 83; Hayes, 36; Knyvett, 86; Lange, 70; Lind, 67; Linley, 38; Malibran, 28; Mara, 84; Milder, 53; di Murska, 53; Nantier Didee, 36; Parepa Rosa, 38; Pasta, 67; Paton Wood, 62; Patti, C., 49; Paul Howard, 49; Persiani, 55; Pisaroni, 79; Robinson, 52; Rudersdorff, 60; Sainton Dolby 64; Schoenberger, 98; Schroeder Devrient, 56; Sontag, 48; Stephens, 91; Storace, 51; Titiens, 46; Todi, 45; Tree, 75; Vestris, 59; Weiss, 54; Wendling, 39. Average life, 57 years.—*John Tower.*

When There Were No Psalm Tunes.

It is a curious circumstance that both in France and in England the necessity—or, let us say, the expediency—of making the Psalmist "run in rhyme" was first recognized by men connected with the Court. It occasioned no little surprise when Clement Marot, "valet of the bedchamber" to Francis I., put forward his metrical psalms as substitutes for the love songs of the French grandees. And yet, the surprise notwithstanding, these "sanctes chansonettes" of Marot leaped into fashion, and a first edition of 10,000 was disposed of before the poet had well realized that he had become famous.

There were no psalm tunes in those days, and so the Princes, the King's mistresses, the lords and ladies of the court adapted whatever lay ready to hand, and unhesitatingly wedded the "sweet singer of Israel" to the ballad tunes of the times. More than that, the fashionables had each a favorite psalm of his or her own. Thus the Dauphin, as became a lover of the chase, selected "As the hart panteth after the water brooks;" while the Queen, with equal appropriateness, choose "Rebuke me not in thine indignation." Diana of Poictiers would one day be he heard singing, "From the depths of my heart;" the next day King Antony of Navarre would be chanting, "Stand up, O Lord, to revenge my quarrel!"

A strange picture this, of a dissolute Court singing the Psalms of David, from exquisite little duodecimos in morocco gilt, to the jig tunes of the day. A strange but not a unique picture, for even the staid Scottish Presbyterians of early Reformation times had done something of the same kind, and had anticipated the Salvation Army of to-day by transforming the tunes of "John Anderson, my Jo," and other "godless aires" to suit the psalms with which their thoughtful leaders had provided them. The "Psalms of Dundee," produced while Knox was preparing to thunder out his anathemas against the priests, were incongruous enough in all conscience in their strange medley of canting absurdity and nonsense. It is not easy for us in these days to understand how such "gude and godlie ballates, changed out of profane songs," could be supposed to serve as corrections of "sinne and harlotrie." In reading them, "to laugh were want of godliness and grace," and yet to be grave "exceeds all power of face." Generally speaking, the "godlie" part is as limited as we find it in the following specimen, taken at random:

With huntis up, with huntis up,
It is now perfite day:
Jesus or King is gone a-hunting,
Quha likes to speed they may.

—*The Gentlemen's Magazine.*

Hints on Training the Voice.

PAOLO LA VILLA.

No amount of study or practical experience in educating the human voice can compare with the intuitive gift for divining the correct training of a singer. Such an one would never misunderstand and train a soprano as an alto, a tenor as a bass, and *vice-versa*, and yet it is easy to be deceived in an immature, young voice. The fresh voice of youth always sounds higher than it is, because it has not yet lost the *bianca voce* of childhood. A voice should not be trained for a career, or even for an accomplishment before the possessor has arrived at maturity, which is about sixteen in the female, and from eighteen to twenty in the male. The soprano is the earliest to mature. The mezzo at seventeen, alto at eighteen; the male voice two years later, in proportion to the different qualities. Bass voices are most frequently mistreated, as notwithstanding the beautiful quality, the possessor often does not appreciate it and prefers a master who will train him as a baritone. The celebrated Pietro Romain, who produced more celebrated singers than any other master in his day, used to say: "The building of the voice is not like the building of a house, for it must be begun in the middle register, for the female. The male voice should be trained first in the upper part of the first register, uniting with the lower notes of the second register, accepting that the male has two registers, and the female three."

There were never two voices exactly alike, thus the change from one register to another is always slightly different. It it at this point that the intuition and experience of the teacher is of vital importance, in guiding the correct placing of each tone. As soon as he perceives where the change occurs he should give light exercises in the first register, treating with great care, and *sotto voce* the tones where the break occurs, dove-tailing the two registers. Another change occurs between the second and third; to unite them the same method is used. Of course, the breath plays the most important part in the union of the registers of the voice. I recommend all students to pay strict attention to the mode of taking the breath through the nose with no effort heard, or apparent, no raising of the shoulders, or contortion of the face. Immediately upon inhaling attack the note, before allowing the lungs to collapse, or any breath to escape, and as the breath is the auxiliary of the voice, one should inflate the lungs with a little, half or full breath, as the length of the note or phrase requires. With daily exercise the voice will soon acquire double power. It is not customary to emphasize, enough the immense importance the breath holds in the use of the voice. In fact when a pupil has learned to breath correctly and serve it with the voice, he is an accomplished singer. The correct use of the breath prevents the throaty enunciation of the tune, enables the singer to color at his will, and to sing forte, piano, and pianissimo.

It is an accepted weakness of students, especially sopranos, the ambition to sing *high*; the effect of such forcing is to injure the lower tones, and make the middle register thin.

Care should be taken not to study too long at a time. Wachtel even went so far as to limit his pupils to five minutes for vocal exercises, with five minutes rest between. The true idea is, a *gradual* strengthening of the muscles and vocal cords. It is possible to study fifteen minutes, with a rest of ten or fifteen minutes, but the singer should never continue to practice if the throat feels fatigue. The criticism passed on teacher's forcing the voice is many times unjust, while the fact is the pupil's ambition has carried him beyond reasonable limits in the use of such a delicate instrument as the voice. How often do we feel disappointment on hearing a singer after several years of study perhaps with some famous Parisian teacher, who returns, not with the fresh young beautiful voice we remember so full of promise, but the shadow of it, the result of overstudy and forcing.

When a teacher has been found worthy of confidence, place *entire confidence* in that teacher, until his work is done with no regard to outside influence of well meaning but officious so-called friends, who can make a poor student miserable, and cause her to change teachers and methods to the injury and final ruin of her voice.

A Prize Setting.

THE MUSICIAN offers a prize of $20 00 for the best setting of the following poem. This offer is made to encourage song writers, and to arouse and sustain an interest in this department. The composer is free to interpret the poem according to his or her own fancy, and no restrictions are made as to work, except that to win the prize, the setting must be considered most worthy by competent judges. Of course, the publisher has the right to withold the prize if no manuscript is considered of sufficient merit to receive an award. It is with a sincere desire to do everything possible toward helping onward every musical interest that THE MUSICIAN induces this competition. And it hopes many composers will consider it worth their while to compete. The better the setting the more will the publishers be pleased with their experiment. All MMS. must be in hand by *March 20th.*

TOLD IN THE TWILIGHT.

I.

They stood beside a flowing stream
One golden summer day,
When life was but a rosy dream
And tender love held sway;
The words they spoke throbbed from each heart,
Love's faith entwined them then;
But soon they drifted far apart,
Never to meet again.

REFRAIN:

Look in my eyes and tell me true,
If their's our fate shall be;
Happy or sad, it rests with you,
For you are the world to me.

II.

The stream still flows in silence by,
The trees bend o'er it low,
The fields bloom 'neath a summer sky
As in the long ago;
A bird among the leaves above
Sings to its mate in glee,
Where once two voices sang of love—
Hoped for what ne'er could be.

III.

The story's sad but love is glad,
And you have promised me;
The past in misty wreaths is clad,
The future ours shall be;
Forget, dear one, this foolish theme,
And heed love's earnest plea;
For life is but a flowing stream
Bound for a mystic sea.

—GEORGE M. VICKERS.

Nature expre ses the thought of the Creator in perfect truth and with no added touches of her own; so should the musician.

But young musicians, particularly singers, forget this gr at example of strength in simplicity, and are so impressed with the dignity of their art, that with their own unskilled hands they attempt to adorn the structure; and the result is that the whole is so covered up with false ideas and mannerisms, that the true art is concealed.

Bad Voice Teachers.

I read lately, in a clever novel, an opinion delivered by a French physician, whose specialty was diseases of the throat and vocal organs, that impressed me deeply by its absolute common sense.

The doctor was applied to by a man of some thirty years, who, possessing a sonorous tenor voice, wished to turn it to practical account as a public singer.

"Do you think my throat will stand the wear and tear of practice?" asked the singer.

"That depends," answered the doctor, "on whether you practice with your throat alone or with your throat and mind both."

There was a mine of common sense in that remark. Most teachers of singing are merely unscientific routinists. A pupil is set to scales and exercises as if the mere mechanical using of the vocal chords and larynx were a royal way to the art of singing, whereas a proper judgment and discretion will do more to make a singer, a blacksmith, an actor or a tailor, than all the practice with throat, sledge, gesture or needle in the world.

Hundreds of good voices are ruined every year by teachers who use mechanical means only, and leave the mind uncultivated.

To know how to do a thing is better than to try to do it without knowing; and the vast majority of teachers follow their various fads in utter ignorance of the reason why, and the means to be used, in training the voices of their pupils.

A voice properly placed needs but little work to refine and strengthen it, whereas, all the practicing in the world will only injure—nay, destroy—a voice that issues from the wrong place.

An inexperienced novice will blow a wind instrument hopelessly out of tune in a few hours or minutes. The human voice is a wind instrument, and one of the most delicate. What, then, must be the consequence of blowing it improperly?

The old Italian masters were adepts in this placing of the voice; their pupils could sing the most brilliant *fiorituri* without effort or fatigue, and retained the beauty of their voices even till old age, whereas, now that the school of "Bell Canto" is well-nigh lost, a singer of fifty, or even forty, is a *lusus naturæ*. Two hours each day, divided into three or even four periods of practice, is amply sufficient to make a perfect vocalist—always presuming that the pupil use his brains as well as his voice.

But what chance has a novice when he is delivered into the claws of a "voice builder," a fellow who usurps the divine attribute of creation, who professes to make something out of nothing—to *build* a voice as if it were a house, and that without the bricks or stone!

Why, there are fellows in this city—and elsewhere, too—who, never having sung a note in their lives, bad fiddlers, incompetent conductors, lazy trombonists and pianists, have the impudence to pretend to teach others, the most delicate and beautiful of arts—singing, and who break and destroy more voices in their devastating progress than a cyclone destroys trees and houses in its fury.

It is safe to assert that there are not a dozen *really* qualified teachers of singing in the civilized world, and even they are handicapped in this country by the vanity and opinions of parents who, thinking their offspring prodigies, insist on showing them off in all the crudeness of their immaturity.—*Exchange.*

Voice Classification.

EMILIO BELARI.

Unfortunately, errors in voice classification are too frequent and are of most serious consequences when they concern the tenor. To the names cited in my last article I could add with my own several others known and unknown to my readers. The tenor Jean de Reszké passed the first fourteen years of his career in obscurity, singing baritone with a fresh and sympathetic voice, it is true, but insufficient to meet the exigencies of the operatic stage and make a success. It was only when by intuition, inspiration, or by his own instinct, he found the third register (unique element of success possessed by Tamagno) that he was able to obtain the applause and reputation that he has acquired since he sang with the beautiful dramatic tenor voice that nature gave him. I still see and hear him sing *Brother Meliton*, a second baritone rôle in Verdi's opera La Forza del Destino, on the stage of the Italian Theatre in Paris, formerly Salle Venlactour.

Some time afterwards the little baritone disappeared from the stage, to reappear later and amass the laurels that had been reserved for him as a tenor.

Some day when I am in the humor I will tell you how I became a tenor, after having spent the best four years of my life studying as a baritone, for I was a baritone not by the decision of nature, but according to the opinion of the most celebrated masters of Europe without exception, who, without knowing how to teach me to sing higher than F or F♯, classified me as a baritone in spite of the quality and smallness of volume of my voice, that I myself had developed, guided by observation, imitation, and the physiological knowledge that I possessed. But as my physiological knowledge at that time was very incomplete I called upon the assistance of vocal teachers, but their opinions were as unanimous as erroneous, and I was made the victim of these celebrities, whom I will not name here, for they would take up too much space. You will, however, know them when one of my pupils will have terminated and published the work he is engaged in writing, entitled, Professors of Singing Painted by Themselves.

If the masters of Europe commit such grave errors, although some of them have been singers and the others have continually heard operatic singers, what may not happen in America, where all bad singers, non-singers and piano pounders give singing lessons? Here the errors in the classification of voices can easily be calculated at 80 per cent. Take the trouble to visit the different churches, and in the greater part you will find pure baritones singing bass, dramatic sopranos singing contralto, tenors singing baritone and contraltos singing soprano. And what a multitude of excellent voices rendered useless for anything except the poor music of our churches!

If all these voices were placed in their exact *tessitura* (compass) America would be the country privileged to furnish beautiful voices for the operatic stage of the entire world. It is true that doubtful cases are frequent, but why hasten to classify a voice, as is generally done, considering only the compass or the volume, often factitious, shown in its uncultivated state? If I cannot reproach myself in this respect and can claim to have never committed an error in the classification of a voice, it is because in doubtful cases I act with great prudence and do not give a definite decision until I have placed the voice in the natural condition of phonation, or in other words, the emission of the singing sound. But there are cases so clear that I do not understand how those calling themselves vocal teachers can be deceived.

One such case is my excellent pupil, Mr. James Merrill, baritone, whom *The Musical Courier* has already mentioned. When he came to me for my opinion he had studied for two years as bass, and he sang for me a piece written for a bass voice, which for politeness' sake I allowed him to finish, although he had hardly sung four measures before I understood that I had before me a perfect baritone. This I told him, giving him my reasons for the classification and the practical proofs to uphold me according to my habit in such cases, and, quite convinced, he began his studies under my direction. My success was on a par with the intelligence and application of my pupil, who at the end of twenty lessons not only showed nothing of the bass in his voice, but was classed among those called by the Italians Verdi baritones, which means a baritone who can easily sing Verdi's operas, which are the highest written for a baritone.

Another case as easy to classify and not in the least doubtful I found in my no less excellent pupil, Mr. Richard Hotaling, amateur of the stuff of an artist with his easy and beatiful voice of two octaves compass from C to C. This young man, son of a California millionaire, fortunately for him, and unfortunately for operatic art, had sung as a baritone during eight years under the direction of as many teachers renowned in San Francisco and New York, although neither in his voice nor in his physique did he show any of the characteristics peculiar to the baritone. His presence alone sufficed to show me that I had before me a tenor *demi-caracter*, *mezzo carattere* or *lyric*, as they say in America. I tried his voice without asking him what he thought his voice was, and I understood by its small compass that I had a great deal to do.

At his third lesson he took a B♭ of sufficiently good quality without knowing what note he had sung. Said he: "That is a little difficult." "A B♭," I replied, "is not easy for any tenor, and much less for a tenor who three days ago had difficulty in singing G." "For a tenor, did you say; am I a tenor? Did I sing B♭?" "Well, what do you think you are?" said I, full of astonishment. He then told me one of his experiences among the teachers above referred to. I laughed heartily, and he was delighted to find himself a tenor. And he is a tenor possessing a voice with rare facility in the emission of the high notes A, B and C.

In my next article I will tell you of the most deceiving case I have come across up to the present time. It is both interesting and instructive.—*Musical Courier.*

The Power of Good Music.

C. E. FITZGERALD.

Many are the capabilities of man, but none exerts a more effective and powerful influence upon the mind than the ability to make good music. The mind is very susceptible to sentiments. The mind is, in one sense, the master of man; but music often controls the mind as the breeze the limber twig; and it is in this way that large audiences are held breathless by the awe-inspiring sentiment of song.

All men can be influenced, more or less, by music, while the eloquence of the orator or the earnestness of the preacher will not always reach the soul of some people. The former may inspire a deeper sense of loyalty and true nobility, and the later may convince and convict; but it is left to the power of music to make a more lasting and deeper impression than either. It ramifies every portion of the inward soul and causes it to swell out with emotions that cannot be expressed.

The tendency of good music is to purify the mind. This is the reason that those who love and make it, live in a milder, purer, and more congenial moral air than the mass of people. Their minds are kept cleansed from many of the impurities that are common to the human mind. What would this world be without music? What other cause could affect the chastity which is so important in our homes? What could lend enchantment to the evening party? What could fill its place in the world of youth? What could solace and comfort the last days of the old? To these questions the universal mind answers, nothing! What accomplishment can be so useful and beneficial? With it the musician can reach all classes, regardless of their condition. He may reach down with the purifying hand of song and raise the most degraded soul from its slimy bed, and direct it to the plains of a nobler life, where the air is continually filled with the strains of sweet song. It matters not about the condition of the mind when the song is heard, the effect is always for good. It does not affect all men in exactly the same way. This is due to the difference in minds. All mathematicians do not express the same law in exactly the same way. One may give one definition for division and another quite another, but the principal is ever the same. So with the effect of music upon different minds. It does not attain its final end—to enoble—by the same way in different minds, yet the prime effect is the same.

Without song how could God be praised? How could the mind express that due homage to His name? It could not be done. The soul that is full of praise is bound up and seeks room for expression, uuless it can pour it out through the channel of song. The soul may at times be filled to over-flowing, and demand a more copious outpouring; but we should remember that "inside the banks" is the normal condition of the stream.

It is wonderful how early the soul of music takes hold upon the child. The child can appreciate singing long before it can appreciate preaching, yet the value of song in worship is not apprehended, much less appreciated. So far as singing a truth is ahead of speaking it, just so far is singing the gospel ahead of preaching it. Then, young man, if you want to be a preacher, remember that you are not obliged to get into the pulpit to do it. You can do no nobler work than sing the gospel. Some of the best preachers in the world are those who preach through song. Then do not hesitate to make use of all of your opportunities in the musical world. Whenever you feel an inexpressible desire to be nobler, greater and to accomplish something in life, do not lay all the cause to other things than the elevating influence of song, for if you have ever given it a chance, it has made you wish to be nearer your ideal in life.

When the mind is in a melancholy state, nothing will arouse it and put it in the right condition quicker than the life-giving power of music. It will make one appreciate himself more, and also give him a higher estimation of those around him.

Then, young people, why not cultivate your talents for music and thus obtain one of the greatest accomplishments that you can have? Not only does it help you in society, but it will make you honored and respected wherever you go. O! that our people, who have the ability to make the sweetest music in the world—could fully realize its power and importance. Without it none can be fully accomplished, but with it all may be much the better prepared for life and all its duties. As one who loves music and who has a great interest in the cause, I would, if I were allowed to, advise all those young people who have any talent for it at all, to cultivate it and cherish it as fondly as you would your most sacred right, for to be a good musician is an accomplishment of which those who possess it, are ever proud.

Train Speech.

"If woman are going to speak in public," said a man yesterday. "they must become public speakers. I've listened lately several times to women presenting their views from the platform, and I've lost every bit of interest in those views because of the thin, thready voices which uttered them. A woman's voice is attuned to a small room; she cannot stretch it to fill a large one without practice—that is, the majority of women cannot. With the phonograph, it is possible to take an object lesson in this, and a woman has only to have a cylinderful of one of her papers taken, then station herself ten or a dozen seats away, and hear her own eloquence turned on, to be amazed at the sounds she will hear. If her vanity doesn't send her flying to the nearest teacher of elocution, she will be the exceptional woman—in having none."

THE ORGAN.

The Organ in Church and Concert.

FREDERICK MAXSON.
Organist Central Congregational Church, Philadelphia.

While the writer has selected the above caption for this article, he hopes to be pardoned, if, like the minister we have all heard of, he takes a text, and—does *not* preach on it.

The organ has obtained a recognized place in the family of musical instruments, and is very justly called the "king of instruments" by its enthusiastic admirers. For where else shall we find the same grandeur, volume and variety of tone, as in this same "king of instruments"? On account of the nobility and dignity of tone, of this, our beloved instrument, it has always been associated with the services of the Church, soothing and up-lifting all who lend themselves to its devotional charm and inspiration. For it is a jealous instrument, and only gives of its best to those truly adapted to receive its messages. What is more glorious than the burst of sound from voice and organ in the up-lifting *Te Deum*, or what more plaintive than the organ and solo voice, as the beautiful air "He was despised and rejected" is heard by the devout worshipper? And who has not felt the subtle influence of this mighty instrument in the voluntaries played by a consecrated and musicianly interpreter of its music, in the hour of service to Almighty God; the sympathy it breathes for the mourners as their beloved dead are tenderly brought to the church; and the peal of joy and happiness as two loving hearts come to the altar to pledge their life-long faith and devotion to each other?

Until a comparatively recent date the use of the organ was restricted almost entirely to the religious service. But, by degrees, as players increased in skill, and organ builders provided more complete and satisfactory instruments, suitable for concert use as well, the organ took its place as a solo instrument; and the various organ recitals which are now happily becoming more and more general, and are appreciated by so many lovers of organ music, became an established fact.

Having made this somewhat rambling and disconnected prelude, we will now proceed to a consideration of our subject upon the two divisions as given in the title, viz:—The Organ in Church—The Organ in Concert.

The Organ in Church.

What is the province of the organ in church worship? What are its limitations as regards such use? What are the rightful prerogatives of an intelligent, capable church organist?

The province of the organ in church service is, naturally, the use of the instrument for any appropriate voluntaries that may be needed, and the judicious accompaniment of the vocal music of the service. The organ may also be used incidentally with effectiveness in connecting different parts of the service into one harmonious whole, avoiding the abruptness which might otherwise result between the ending of one part of the service, and the immediate beginning of the next. (We would say that throughout this article the service of the non liturgical church is referred to particularly. In the Episcopal and Roman Catholic service there is still greater opportunity for the effective use of incidental and connecting music.)

In the rendition of the voluntaries, an organist may by skillful, devout, heartfelt playing, produce an effect upon the congregation, aiding them in their devotion. The opening voluntary, which should at times be loud and bright, like one of Handel's Choruses, a movement from a Sonata, etc., or at other times a quiet meditative piece like one of Smart's Andantes, etc., should serve the purpose of preparing the minds of the worshippers for the service that is to follow, and should be, above all, religious in character. No attempt at mere display should be encouraged or allowed in this voluntary. The offertory piece, if instrumental, may be of a bright character, but not noisy; or a beautiful soft piece of a devotional style. It is a mistake to select for this purpose a composition of great length. A player who continues to play long after the offertory (which is the excuse for his playing at all at this time) shall have been taken, makes as much of a mistake as the one who, in his anxiety to avoid display of self in the offertory piece, curtails a beautiful composition, omitting perhaps the finest passages, producing a fragmentary effect, and doing an injustice to the composer, composition and himself. An organist should be allowed enough time to play a composition of ordinary length entirely through at this portion of the service. For there are many beautiful pieces that are adapted to this purpose, and the congregation are in a listening mood, which may not be the case at the conclusion of the service. The postlude, or after-piece, may be selected with more freedom than either of the other two, and may be of a loud, brilliant style, *if in keeping with the final sentiment of the sermon.* Should the sentiment at the close of the sermon call for music of a soft, meditative nature, such a piece should be forthcoming, in order to not destroy the effect of the sermon, either as an extemporization, or in the shape of a piece specially prepared for just such an occasion, if needed. For it is possible for an inappropriate postlude to ruin the entire effect of a sermon, as many a minister can testify to his sorrow. It would be much better to entirely omit the concluding voluntary than to commit a mistake of this kind.

Just here let us register a protest against the loud talking which begins in some churches as soon after the benediction as the congregation can reassemble in the rear of the church, usually increasing in volume as the organist plays louder, possibly in self-defence! The custom of conversing in a loud tone after church service is certainly ruinous to the impression the minister may have intended to leave in the minds of his hearers, besides being out of keeping with the time and place. Also those who may wish to listen to a carefully prepared postlude are prevented from doing so by the confusion and noise of talking. A minister once suggested that the congregation should resume their seats after the benediction, and remain quiet until the end of the concluding voluntary, which, in such a case, is really a part of the service. A good lesson in the decorum of a congregation after service may be learned from the Episcopal and Catholic churches, in which the voice is always kept subdued in conversation while in the House of God.

The use of soft and delicate music at certain portions of the service other than voluntaries, as for example, the prayer which follows the offertory, the baptism of children, the communion service, etc., is very effective, as well as the playing of characteristic soft selections for the purpose of connecting different parts of the service into a whole.

When the organ is used to accompany the vocal music of the service, whether of the choir or congregation, the organist must use the utmost discrimination as regards the volume of tone, and must be content to subordinate himself for the better effect of the combined music. On an old organ in a German church are the following injunctions, which should be in the mind of every conscientious player: "Thou playest not for thyself; thou playest for the congregation; thy playing should elevate the heart, should be simple, earnest and pure. The organ tone must ever be adapted to the subject of the songs. Therefore, read first the hymn through, to catch its true spirit, so that thy playing bring not the singing into confusion. Listen sometimes, and play as they sing." These suggestions, which apply also to the choir work, as well as to the hymns, were brought to the writer's notice when a boy; and together with some good sound advice in noticing and appropriately observing the sentiment of the hymns in playing, which was given by his conscientious and devoted mother, have been an important factor in his playing of hymns.

The principal opportunity for the congregation to join in the worship of song is, of course, in the hymns; although they sometimes have the ability to sing chants also, and selected congregational anthems. But as the singing of hymns is the rightful privilege of the congregation, the tune selected should in most cases be familiar (or a new tune become so by frequent repetition), and the rate of speed chosen should suit the prevailing sentiment of the hymn. It is difficult for a large congregation to sing rapidly, so this point should be borne in mind by the organist. The organ and choir should lead the congregation in the appropriate expression of the hymns throughout, now soft, now grand and dignified, now cheerful and bright, etc. A splendid effect may be obtained by the occasional singing of a stanza of the hymns by all the voices in unison, all singing the melody, while the organist plays varied and suitable harmonies as accompaniment. The same thing applies to chants, although all the verses may be sung in unison, with varied accompaniment. Interludes, if used, should be short, and in keeping with the tune, without being merely a repetition of the last phrase. It seems much better to make a pause between stanzas, and dispense with the time-honored interlude.

In accompanying a chorus choir the organist must be on his guard, and restrain himself from the use of too full an accompaniment. For, unless the player is in front of his singers, by means of an extended keyboard, and can thus hear the combined effect of voices and organ, he is very apt to play too loud, spoiling the effect of the careful training the choir may have received, either at his hands, or from the choir leader. In the writer's own opinion, better results may on the whole be obtained by a choir master who is also a competent organist (especially with an extended key-board to the organ), than by dividing these duties between two people. The accompanying of any solos, duets, quartets, etc., in the service naturally calls for a more delicate handling of the organ, and it is in accompaniments of this sort that the instrument is too often intruded upon the unwilling notice of the congregation, to the detriment of the vocal work, and the annoyances of the singer or singers. The continued use of the pedals for these accompaniments, is almost or quite as offensive as the use of stops of too pronounced character. The object of all good accompanying is, of course, the blending of voices and organ into one harmonious whole.

It is becoming customary for choirs to prepare special choral services, giving anthems by one composer, a sacred Cantata, or a portion of an Oratorio, etc. If this practice does not degenerate into mere display, it is a good thing; for it acquaints both choir and people with music which they might not otherwise come in contact with, and the singing frequently gives a more vivid reality to passages of scripture which may have been *read* so often as to lose, perhaps, some of their force.

The Organ in Concert.

When we enter the concert field, the organ as a solo instrument is entitled to special mention. From the fact that the more recent and complete organs contain more or less perfect imitations of the various instruments of the orchestra, together with stops peculiar only to the organ, the instrument lends itself readily to the rendition of works from the great orchestral writers; although, of course, its effect can never be identical with that of the orchestra. But the salient tone-colors of the score can at least be *suggested*, which is an impossibility on the piano. All organists, however, admit that this is *only* a suggestion, no matter how beautiful as music, when played upon the organ, notwithstanding this fact, organists have played, do play, and will continue to play orchestral works upon the organ. A recent English writer deplored the fact that the organists had the above mentioned bad habit in regard to their selections, stating that he had heard an Organ Recital in which all, or most of the selections were those originally written for either orchestra, piano or voice, but *not* for the organ. But we have a great deal of beautiful music, written especially for the organ, which is played by all competent organists, who also use the orchestral and other arrangements by way of variety.

In most of our large cities it is customary for Organ Recitals to be given by one or more organists, weekly, or at short intervals. In Philadelphia, the series of Recitals under the auspices of the American Organ Players' Club, is continued through the greater part of the season; and has been the means of cultivating a taste for organ music to a very large extent, as is evidenced by the large attendance. The series of recitals upon the organ at the Drexel Institute are also very popular. Among the organists who have played upon this instrument are Messrs. Guilmant, Warren, Eddy, and many others.

The arrangement of the program at an Organ Recital is of great importance, in order to hold the attention of the listeners. For example, by an alternative of soft dainty pieces, or short bright ones, with those of a more ponderous character; each offsets the other, and is more appreciated on account of the contrast. The key relationship of the pieces to be played is also important; and a sudden change from one piece to another in a remote unrelative key, produces a sort of shock to the musical sensibilities of the hearer, unless sufficient time is allowed between pieces for the impression of the first key to have exhausted itself in a measure.

As to the length of an Organ Recital, it is much better for it to be too short, rather than too long; not above an hour and a quarter. For it is an undeniable fact, that even to lovers of organ music the tone becomes wearisome at length, and sooner than that of most other instruments. Should the program contain other instrumental music in addition to the organ, or vocal selections, the length of the program could be somewhat extended. Every Organ Recital program should, if possible, contain a Bach selection, and a Sonata, or Organ Symphony, or something of the sort to give it weight; the remainder of the program may be selected from a lighter class of pieces, but never trifling, to provide contrast and variety; such as Marches, Gavottes, Variations, Bourrees, Overtures, Offertories, Fantasias, Caprices, Pastorales, Meditations, etc.; not more than one of each. The effect of the same composition will vary considerably

when played on different organs, even after allowance has been made for the difference in tone-color, etc.

Writers upon organ playing frequently decry the use of Vox Humana, Piccolo, and Tremolo. (On one organ upon which the writer recently gave a Recital in another city, the Tremolo was entirely omitted from the instrument). It seems that if any one of this trio of objectionables is used in moderation, it is not bad. People are almost invariably pleased with a *good* organ piece, in which the Vox Humana is introduced, and if the Picolo is accorded a place in the orchestra, why not use it (but not *ad nauseum*) in an Organ Recital? Of course, the main use of an Organ Recital should be to instruct and cultivate the taste for good organ music, at the same time, it is well known that audiences do not object to having their musical ears tickled occasionally, providing the means employed be legitimate, and not trifling or meretricious.

At an Organ *Concert*, by which we mean an occasion where a new organ is played in public for the first time, and where the intention is to suit the mixed class which would attend, from curiosity or some other motive, as contrasted with a *Recital* in a series where mostly lovers of *organ* music attend,—on such an occasion, especially if other instrumental or vocal music is introduced, the organist may play, and in fact is expected to play music of a brilliant and showy character, calculated to attract the ear, and exhibit the resources of the instrument. The later organs of our foremost builders lend themselves readily to music of this sort, as well as to the more solid and heavy selections; and in his own Organ Recitals in this and other cities the writer has usually found it advisable to cater somewhat to the taste of those in the audience who may not be thoroughly in sympathy with a program which would be satisfactory from the organist's *own* standpoint; at the same time playing nothing of a *poor* quality as music. An audience should be suited, but with a *good* class of music, nevertheless.

As a conclusion to this article the writer appends one of his recent programs, simply in the line of confirmation of some of the ideas advanced above. A more severe program would be in keeping, where the audience were known to be in sympathy with organ music, without the necessity of introducing specially selected pieces to attract interest.

PROGRAM.

1. SONATA, No. 1, IN D MINOR, . Felix Alexandre Guilmant.
   LARGO E MAESTOSO. FRENCH, 1837–
   ALLEGRO.
   ANDANTE QUASI ALLEGRETTO.
   ALLEGRO ASSAI.
   ANDANTE MAESTOSO.
2. PASTORALE, ... Charles Marie Widor.
   From Second Symphony. FRENCH, 1845–
3. CONCERT PIECE, ... Horatio W. Parker.
   AMERICAN, 1863–
4. SCHILLER MARCH, ... Giacomo Meyerbeer.
   GERMAN, 1794 (?)–1864.
5. VISION, ... Joseph Rheinberger.
   GERMAN, 1839–
6. BELL RONDO, ... Giovanni Morandi.
   ITALIAN–
7. THEME AND VARIATIONS in A, . . . Adolph Hesse.
   GERMAN, 1809–1863.
8. OVERTURE TO SEMIRAMIDE, . Gioachino Antonio Rossini.
   ITALIAN, 1792–1868.

Hymn-Tunes.

The ever-changing moods of the wordly people have always found quick expression in the popular songs of the day; and these same changes, though less frequent and of slower development, have always been. and will without doubt continue to be, reflected in the forms of music used in the devotional exercises of the people.

The hymn-tunes of the Pilgrims and Puritans form the foundation of the musical forms made familiar to the people of New England; and to hold that these old devotional compositions gained upon the early settlers of this section can easily be realized by the still-continued popularity which they maintain in localities so situated that the "city fashions" in this, as well as other matters, find slow development.

There was little left to the imagination in the wording of the verses set to the hymn-tunes popular with these stern, hard, practical men of early New England. God and the Devil were real personages, whose existence was at all times made to be realized; and hell-fire and all the terrors of the future of the sinner were most vividly described.

These early New England people had enjoyed unusual advantages in the mother-country for gaining a knowledge of the best forms of hymn-tunes known in their day; for the work in this class of musical composition in Germany and France during the latter half of the sixteenth century had begun to have an effect in England before they left its shores, and they came to America well grounded in the best of music for the worship of God.

A more rapid advance appears to have been made in the settings of the hymns during the eighteenth century than characterized the development of the hymn-writers of that time; but toward the beginning of the present century the musical standard of this portion of the religious services of all dominations seems to have suffered a falling off, and the hymn-tunes of ninety years ago were frequently borrowed from the dance-music of the day.

The hymn-tune "Helmsley," popular in England and well known in this country at about this time, has a striking similarity to "Miss Cattey's Hornpipe," which was danced at Sadler's Wells Theatre at this same date.

This tendency to bring to the serious business of the church the lighter forms of musical composition is also to be seen in the hymn tunes which were revived and made familiar a generation ago by the epidemic of "Old Folks' Concerts," which spread from this city well over New England, and even found a hearing in most remote sections of the country.

The present generation has seen a pronounced movement in all denominations to lift the standard of the hymn-tunes used in their churches up to a level with the literary and musical taste of the day, and much thoughtful study and devoted effort have been given to this duty.

The history of hymnology since this form of musical composition gained a recognized place in the service of the English churches in the middle of the sixteenth century is almost a literature of itself, and many exhaustive works have been printed of the development of this class of writings. During the present century the advance made in the literary and musical value of hymns and hymn tunes has kept pace with all other efforts of the day. Prominent in this field in the early days of the century was James Montgomery, who exerted an immense influence in stemming the tide of frivolity which had gained such headway before he began his efforts to elevate the standard of the hymns of his day.

Stops.

CARL EMERSON.

The stops of the Cabinet Organ may be divided into three general classes: (*a*) Speaking Stops; (*b*) Expression Stops; (*c*) Orchestral Stops, to understand which will require a little mechanical explanation.

The ordinary Cabinet Organ of five octaves has two full sets of reeds, one in the back and one in front. The air from the bellows is let in upon these reeds by means of a little spring valve which is opened by the key pressing down a little push pin, and closed when the key is released. One valve lets the air upon two reeds, one in the back set and one in the front set simultaneously, unless one set is shut off by means of a stop-board which is made to shut down tightly and thus prevent the sound from escaping.

It is to operate these stop-boards that organ-stops are employed.

In the first organs manufactured, there were two stops only, one operated the back set and one the front set of reeds.

These two sets of reeds are tuned the one an octave higher than the other, as illustrated by the following diagram:

F	*f*	f^1	f^2	f^3	f^4
FF	*F*	*f*	f^1	f^2	f^3

This diagram shows the actual tones produced by the upper and lower sets of reads.

The first innovation on the two-stop organ was the cutting of the stop-boards in two, thus making four stops. At first they divided the stop boards at middle C, but now they are divided at G, below middle C.

A simple four stop organ would be operated by the following stops:

VIOLA.	G | G♯	FLUTE.
MELODIA.		DIAPASON.

These I would call the Principal speaking stops. Modern makers have vied with each other in their efforts to multiply these by means of added expression (?) stops, some of which are about as useful for musical purposes as the buttons upon the organist's waistcoat. On the organ before me (a Farrand and Votey) there is the following arrangement of stops:

OUTER STOPS.

VIOLA (Echo).	(Piccolo) FLUTE.
MELODIA (Dolce).	(Celeste) (Dulciana) DIAPASON.

INNER STOPS.

SUB-BASS. COUPLER. | COUPLER. CLARINET.
VOX HUMANA.

The stops in parenthesis are mere modifications of the principal stops for soft effects.

The Sub-Bass and the Clarinet are additional rough, heavy sets of reeds, the former being but one octave (C down to C) and the latter extending through the entire upper compass of the instrument.

The piccolo is also an extra set of reeds, higher and finer in tone than the flute.

All these extra reeds come under the head of Orchestral Stops and are not to be found upon any but really first-class organs. The Vox Humana or Tremolo and the Forte stops are for purposes of expression and to use the German phrase "Understand themselves"

It is impossible to say what freak an organ manufacturer may take in the matter of invention of names for these very plain stop-effects.

You will often find Diapason in the place where I have put Melodia, and there may be Vox Angelicas, and Bourdons, and Oboes, and Cellos, and Celestinas, and many other "heavenly and angelic" nonentities in the shape of stops. Every organ player must study the stops on his own instrument and find out exactly what they mean before he can use them intelligently.

With the invention of two knee-swells which open the organ to its full capacity, it has become a very common and careless habit of most reed-organ players to entirely disregard the stops and their proper use, finding it more easy to work their knees than their brains. There is no question, however, but that an adroit and intelligent manipulation of the stops on the cabinet organ, be it ever so poor a trap, greatly contributes to the artistic effect of the playing.

It is to be hoped that writers for this instrument will be more careful in their registration of pieces and arrangements and thereby stimulate more attention and interest in this subject.

The Future of the Reed Organ.

There has been a good deal said regarding the reed organ's future. Some people believe this instrument to be doomed to extinction before the close of the century. As a great lover of the reed organ may I be allowed to express my conviction that no such fate awaits it. The organ is a much older instrument than the piano and was a favorite among musicians long before the piano was invented On my last visit to Leipsic, I saw a few ancient specimens of the organ in the museum of my friend, Mr. Paul De Wit, the popular editor of the *Zeitschrift für Instrumentenbau*. This by the way. The reed organ, as all who are familiar with the instrument admit, is a very good substitute indeed for the pipe organ.

Since I have possessed one, several of my friends, realizing the instrument's potentialities, have bought one. There are two reasons, in my opinion, why the reed organ is not more popular than it is. In the first place, not one music dealer in ten appears to understand the instrument. He keeps, say, 40 or 50 pianos in his shop and 2 or 3 organs. The dealer may be a practical piano maker and a good musician, but when it comes to showing off the capabilities of the American organ he is completely at sea. I say give the reed organ a fair chance, an equal chance with the piano, and dealers will do a better business in them. A well known city firm who are pushing these goods derive a large share of their revenue from them and are sanguine as to the future of the instrument.

If I were a manufacturer I should also attribute the partial failure of the reed organ to the confusion which must be created by makers giving their own particular names to stops instead of having recognised names for the reeds. There is no organ "school" published which is applicable to all organs; consequently if one is accustomed to a B... organ it is impossible to manipulate the C... organ without fully investigating the instrument and learning how to obtain effects from it. I could adduce several other arguments to account for the lack of appreciation of the American organ, and if any of your readers can assign any real cause why the instrument should be banished from our midst, I should be much interested to hear them.—*Music* (*London*).

People's Singing.

In a very beautiful sermon by the Rev. H. C. Shuttleworth, preached at a festival of choirs in King's College chapel, Cambridge, he says under his final head:

"(3) That the music of our English service is not merely or exclusively the share of the choir. The offices of the Prayer-Book are constructed upon a congregational principle; and the people have their appointed place, their share in psalm and canticle, their response and antiphon. Artistic music of the highest order, the best work of the best composers, rendered in the best possible manner, with every aid that art can add—this has indeed a place, and a chief place, in the worship of our sanctuary. But this is not, and at present cannot be, congregational. It is confined to trained and disciplined musicians. But room must be left for the singing of those whose musical faculty exists, though untrained and undeveloped; they are the great majority of our congregations; and the plain chants and simple hymn tunes in which they can join, should be supplemented indeed, but on no account ousted by music of the more artistic, or of the cathedral type. I have often wondered why we have not instituted occasional practices for the congregations. Many would surely be glad to remain after service on a Sunday evening and try over the psalms and canticles and hymns for the succeeding Sunday. The day might even come, when the chorales, so largely introduced by Bach and Mendelssohn in their oratorios, should be sung, as those great composers intended, by the people as well as by the choir. Let the people assert their right to their part in the music of the congregation; and do their best to learn so to exercise that right as to be a joy, and not a hindrance and an annoyance to their fellow-worshippers.

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IN THE MUSICAL WORLD.

At Home.

W. J. Henderson, the eminent critic, is delivering a series of lectures on the history of music in Brooklyn.

The opera Carmen was listened to by about 5,000 people recently in New York. The receipts were nearly $15,000.

Rafael Joseffy will be the soloist at the next New York Symphony orchestra concert. He is returning to public life as a pianist.

Paderewski was recently offered $1,000 to play five minutes during a tea in San Francisco. He did not answer the letter making the offer.

Mr. and Mrs. Geo. Henschel are expected to arrive in New York March 29. They will remain only five weeks, every date, however, is filled.

Emile Sauret, the French violinist, will remain in America about six months, playing in the principal cities. His last visit was in 1877. The Manuscript Society tendered him a reception in January.

Barron Berthald, who is singing tenor parts of prominence with Walter Damrosch's German Opera Co., came into prominence by a bound. He sang, in Boston, the part of Lohengrin at a half-hour's notice, a remarkable feat.

The American contralto, Mrs. Katherine Fisk, is booked for ten concerts during February with the Scottish Orchestra, and has already been engaged as the leading contralto of the great triennial festival at Norwich in October next.

The Seidl Society, of Brooklyn, organized seven years ago, has changed its name to the Brooklyn Symphony Society, with Theodore Thomas as musical director. Under its direction 315 orchestral concerts, including those at Brighton Beach in summer, have been given.

A Frenchman is quoted as saying that the Vocal art has become an industry. Why should not these teachers make their living by their goods the same as manufacturers of wash-boilers and stoves do? This is the excuse made for giving false encouragement to ambitious pupils.

William Castle, who some years ago was accounted one of the greatest tenors in English opera, and who is now director of the vocal department of the Chicago Musical College, will sing at the Faculty concert given by that institution February 18, this being his first appearance in several years.

Ferrucio B. Busoni, a superb pianist who spent a few years in this country, is now concertizing in Europe. He played recently at an Orchestral Concert in Copenhagen, and introduced a new piano-concerto by Novácek; both pianist and composer were rapturously applauded and recalled a number of times.

There is much truth in John Towers's plea for English opera. While not objecting to the Italian, French, and German operas given this season, he craves a sprinkling of such operas in English as "The Bohemian Girl," "Ivanhoe," "The Lily of Killarney," "Maritana," "Queen of Sheba," and "Robin Hood."

A monument to cost $50,000 is to be erected to the memory of Dr. George F. Root by the Music Trade Association, of Chicago. An entertainment will be given in that city during the winter, at which Dr. Root's last work, "Our Flag," which is as yet unpublished, will be produced. The proceeds of this entertainment are to form the nucleus of the monument fund.

The meadow lark's call is a plaintive whistle; the humming bird's, a little squeak; the bluebird's, a soft pleasing warble; the Maryland yellow-throat's, a vigorous monotone; the bobolink's, an incomprehensible, jingling, ronnd-a-bout medley; the bluejay's is a shrill whistle, a hoarse rattle, and occasionally a sweet, bell-like tone; the redheaded woodpecker sings like a tree toad; the chickadee in summer calls "chick-a-dee," and in winter "day-day-day;" the cat-bird calls "trat-tat-tat-tat," and sometimes imitates the thrush and the robin.

In the opinion of the Brooklyn *Eagle*, Mr. MacDowell, the Boston composer, has done a "sensible thing" in putting his expression marks in English. "Why call things by Italian and German names in an English-speaking land?" it asks. "We want to make English the tongue of the whole race of men. It is the best and clearest and most picturesque speech that there is, in spite of a few matters that orthographers and grammarians will correct in future centuries. Besides, on a musical program the audience has the unusual satisfaction of knowing what the composer is talking about."

Mr. Jaroslaw de Zielinski, the well known Buffalo pianist, teacher and litterateur, gave on February 7th, a morning concert before the students of the Buffalo High School and others. Following is the program:

FRANCOIS CHOPIN: { Prelude, op. 28, No. 20. / Etude, op. 10, No. 12. / Nocturne, op. 62, No. 1. / Mazurka, op. 33, No. 4.

ALEXANDER GLAZOUNOW: Concert Study, op. 31, No. 1.

GENARI KARGANOFF: Valse Caprice.

FRANZ LISZT: Tarantella, from Venezia e Napoli.

Abroad.

Vienna has 150 ladies' orchestras.

A grand piano which is said to have been used a long time by Beethoven is for sale at Vienna. 20,000 francs are asked.

The mothers of Gounod, Weber and Liszt were lovers of music; Liszt being first drawn to music by hearing his mother sing.

King Henry VIII. was considered one of the best English Madrigal composers before Purcell. One of his Madrigals was recently sung at Windsor.

Michael Santley, son of the famous baritone Charles Santley, has abandoned the law to follow his father's profession, and has just made his first appearance.

A piano teacher advertised in the *Gazette*, of Islington, Eng., that she would give lessons as follows: One lesson for 12 cents, two for 18 cents, three for 25 cents.

Lassalle, the famous baritone, who was so successful in New York, has established a brick and cement manufactory in France. He appears to be an excellent business man, for his manufacturing is a success.

Mozart's marvelous memory for music was once shown upon a visit to the Sistine Chapel, where the musical service so impressed him that he was able to write the whole down from memory after hearing it only twice.

The expensive Opera House in Paris is only about twenty years old, but seems already to be crumbling away. The other day two persons barely missed being smashed by a block of stone weighing more than 100 pounds which fell on the pavement.

The Londoners will soon celebrate the jubilee of Mendelssohn's *Elijah*, first performed in 1846. It is noted that two of the critics who attended that representation (which the composer himself conducted) and the interpreter of the tenor parts are still living.

After all, there seems to be room in the world for another pianist besides Paderewski. Josef Hofmann has lately been giving a few concerts in St. Petersburg and Moscow, which yielded him 40,000 roubles, besides some valuable presents from members of the nobility.

A lawsuit was the result recently in Paris of the changing of a player's seat by the orchestra conductor. The player felt it to be an insult and resigned. He was compelled by law to pay his contract, thus settling the conductor's authority to place his men as he pleased.

Musicians were so scarce in the 15th century that the Crown had to compel them to give their services. Henry VIII. and Elizabeth were also accustomed to impress children with good voices for use in the royal and the cathedral choirs, often with no compensation to their parents.

Copenhageners have a chance now to hear good music at a very low price. Joachim Andersen, who is reported an excellent conductor, gives an orchestral concert every Wednesday, and on the following Sunday the same program is repeated for the people at the nominal entrance fee of 12 and 18 cents.

Besides the two volumes of Bülow's letters, Breitkopf & Hartel have recently published a collection of five hundred letters addressed to Liszt by his friends and famous contemporaries. Heine, Berlioz, George Sand, Dingelstedt, Smetana, Volkmann, Franz, Schumann, etc., besides kings, dukes, etc., are among the writers.

Explorer Nansen is married to an accomplished woman, who after his departure in search of the North Pole quietly settled down in Christiania to her duties as a teacher of vocal and instrumental music. The Nansens own a pretty little house, in which Dr. Nansen does nearly all his work as a student. The Nansens are very popular in Christiania.

The recently discovered remains of Johann Sebastian Bach are shortly to be transferred to their new resting place in the renovated Church of St. John's, Leipsic, by the side of that of the poet Gellert. The suggestion made from several quarters that the remains of the great Cantor should be placed in St. Thomas' Church, so closely associated with his artistic activity, has, it would seem, not found favor with the authoritles.

Ambroise Thomas, director of the Paris Conservatory and composer of the opera—among others—*Mignon*, died at Paris, February 12, aged 84. He lived to experience the seldom honor of witnessing the one thousandth performance of one of his operas, *Mignon*, observed with gala ceremonies at the Paris Grand Opera. A revival of *Hamlet* at the same theater will take place on an elaborate scale in May next.

Mr. Albert Vissetti is strenuously working for the introduction of English music into Italy, and has gone to Rome in hope of finding sufficient resources for the performance of such representative examples as the "Golden Legend," Parry's "Ode to St. Cecilia," and "Blest Pair of Syrens." He has long labored in translating Hullah's *History of Music*, and by inducing the late Mr. Facchio, of La Scala, Milan, to produce various instrumental compositions, among them Mr. Cowen's "Scandinavian" Symphony.

Ambroise Thomas had at Argenteuil a palace which he named Elsinore, in enthusiastic reminiscence of Hamlet. The King of Hanover made a present to him of an iron gate which had been at Elsinore. After the siege of Paris Ambroise Thomas rushed anxiously to Argenteuil, expecting to find his palace in ruins, but its Elsinore gate even was intact, and under the door was a Prussian Lieutenant's visiting card, on which was written in pencil, as an explanation of Ambroise Thomas' good fortune, "I am Meyerbeer's nephew."

Mme. Gounod has been summoned at the instance of a Mlle Boel to pay a sum of $1,000. The plaintiff was employed to act as a companion and caretaker to Mme. Gounod's mother, who was old and feeble. This lady having died, the caretaker claimed 5,000 francs—a gratuity which she said had been promised to her for her attention and devotedness to the octogenarian invalid, the said sum to be in addition to her salary, which was $50 monthly. The defendant denied through her counsel that any such promise as that put forth by the plaintiff had been made, and the court promptly decided in favor of Mme Gounod.

Among the interesting things in Newmann's new life of Gluck are the opinions of two well-known writers as to the opera. Metastasio wrote that "whenever music aims at pre-eminence over poetry in a drama she destroys both that and herself. It would be too great an absurdity for clothes to claim superiority over the person for whom they were made." Saint-Evremond makes this amusing comment: "If you wish to know what an opera is, I answer that it is a strange production of poetry and music, in which the poet and the musician, each bored by the other, take the utmost possible trouble to produce a worthless performance."

Mr. Jacques Froment-Meurice has been selected by the Chopin Committee to execute the monument which is to erected in the park Monceau, Paris, to the the memory of the Polish musician. The relief represents Chopin seated at the piano between two female figures, Grief and Night, plucking petals from flowers. Desiring to reproduce the exact physiognomy of the great artist, Mr. Froment-Meurice has collected valuable documents to that effect. Admirers of Chopin have given him a cast of the head, and drawings by Delacroix aud de Barrias. The monument will be in white marble and will be completed in two years; it will stand on one of the most charming spots of the park Monceau, at the intersection of Avenue Hoche and the Boulevard de Courcelles.

Brahms is a very bashful man. He is awkward on the stage and dislikes being recalled after playing or conducting. He is fond of children, and on his walks often stops to talk to them or give them a present. Otherwise he is not sympathetic or sociable, and he never writes letters. His reticence may be inferred from the fact that he has never said a word to Dr. Hanslick in reference to that critic's numerous enthusiastic articles on his music. He has never been married, although it is said that some wealthy Viennese women have set their caps for him. His knowledge of musical scores of all epochs is most extensive. He is also fond of books, especially historical works, but does not care much for fiction. His favorite opera is *Carmen*. Hanslick says, in his recent *Memoirs*, that Brahms knows Wagner's scores thoroughly, but that he has probably heard the operas only once. He admits Wagner's brilliant qualities without being a Wagnerite. The fact is, he dislikes opera on principle, and Hanslick says that Brahms, when he goes with him to the opera, generally leaves after the first act, no matter what is being sung. This insensibility to dramatic music, combined with his lack of cordiality towards his friends, throws a good deal of light on the dry, unemotional, cold atmosphere of his music. In society he is very unceremonious. There is a story that once, at a soiree, he took leave of the guests with the words, "I beg pardon if perchance I have offended nobody to-day."

Publisher's Column.

That the February number pleased subscribers, is conclusively shown by the numerous complimentary and encouraging letters received since its publication. In the history of musical journalism nothing of equal merit has ever been offered at the same price. Teachers and students have not hesitated to show their hearty appreciation of the efforts to make it at least equal, in every respect, to older and more expensive publications. The publishers firmly believed that there was room for a thoroughly first-class musical journal at a popular price, and the first number illustrated their ideas of "first-class" work. Many friends doubted their ability to keep up the pace set by the January issue, but as the February number was, in some respects, superior to its predecessor and as they have endeavored to make this number superior to any previous issue, they are willing that it should be taken as a sample of what they intend to do in the future. Of course, they will add further improvements, and each future number will show some important addition. Can you afford to be without THE MUSICIAN? Its subscription price is so low that each number contains nearly double the amount of a yearly subscription in sheet music, to say nothing of the valuable premiums which are offered for subscriptions received during the present month.

***

The Prize Setting of the poem, "Told in the Twilight," printed in the February number and repeated in this issue on page 62, has attracted great attention. That song writers appreciate THE MUSICIAN'S efforts to encourage composition, is shown by the fact that a number of manuscripts have already been sent in. The time is limited to March 20th, and the publishers must hear from all, who wish to enter manuscripts for competition, by that time,

***

Bussler's Practical Harmony is, without exception, the best and most practical treatise on this subject. Our new edition (see description on second page of cover) has been reprinted from the latest (authorized) translation and has been thoroughly revised and corrected.

***

The publishers have a complete line of the best and latest publications of Easter music. They can furnish excellent selections, from which choice can be made.

***

On pages 69 and 72 and on third page of cover will be found the Great Special Premium Offers for March. In making up the premiums for subscriptions received during the present month, the greatest care has been exercised, and the list includes a splendid variety of mnsical publications and articles required by all interested in music. In addition to Books it includes Satchels, Folios Rolls, Stands, Metronomes and Pictures; also an enlarged list of sheet music Your attention is particularly called to these premiums, as the publishers wish you to show your friends what they are doing in order to obtain, in the least possible time, the largest list of subscribers enjoyed by any publication of similar character.

***

Attention is called to the *Great Club Offer* on *Grove's Dictionary of Music and Musicians*, fully described on page 52. Without exception this is the most liberal offer, both as regards price and terms of payment, that has ever been made on this great reference work. $1.50 per month is only 5 cents per day. Who, interested in music—either as teacher or student—can afford to be without this set of books, when the trifling outlay of five cents per day is all that is required in order to secure a most useful library. Remember that this is a *Special Club Offer, Limited to 100 Sets;* that each set contains five volumes including index); that the entire set will be shipped as soon as the club is completed; that the balance ($16.50) is to be paid in eleven equal payments of $1.50 each—a payment of $1.50 being due on the first of each month after shipment of books. As the club will be completed upon receipt of the hundredth order, and as the publishers have already received a number of orders, it is to your interest to send advance payment of $1.50, at the earliest possible moment, to insure membership.

Send your name and first payment as a subscription to this *great work at once*, and become one of the *fortunate* 100.

***

The *Organist Journal* advertised on page 69 is a most valuable aid to church organists. It is published monthly and each number contains a fine variety of good music selected from the most practical and latest compositions of representative organists of all lands. The subscription price is $3 00 per year. *We will send it and* THE MUSICIAN *for a year for $2.50.*

***

As the editorial and publishers departments of THE MUSICIAN are entirely separate, and it is the intention to give the literary department of the journal the fullest freedom in discussing musical topics, all matter intended for that department should be addressed directly to the editor at *1025 Cooper Street, Camden, N. J.*

This will save much time and trouble in handling literary matter and also relieve the publisher's office of much extra mail. We hope our readers will kindly keep this suggestion in mind and act upon it.

***

The new edition of Ferd. Sieber's Thirty Six Elementary Vocalises—op. 92-97 inclusive—is ready. These vocal studies are among the best and most important ever published, but the high prices at which they have heretofore been sold have restricted their use. The price of this edition (50 cents each) brings it within the reach of all, and all interested in vocal work will appreciate the reduction. The value of this edition is enhanced by the Introductory Notes of Frederick W. Root, the well known and eminent vocal teacher who, when informed that it was the intention of the publishers to issue a new edition of Sieber's Vocalises, kindly consented to prepare an introduction for these studies, which he uses and so highly endorses in his able articles. See description of the new edition on page 70.

***

Anything in the music line can be obtained, promptly and at the lowest prices, from the publishers of THE MUSICIAN. They have a complete stock, including all of the latest publications and novelties; handle only the best editions and give close attention to the filling of all orders. This mail order department is thoroughly organized and has the personal supervision of Mr. H. W. Hatch, who is an expert in making selections suitable for all purposes. Selections of music, sent on sale, contain only the best editions and never fail to prove thoroughly satisfactory.

***

A very prominent teacher writes as follows: "I have set myself the pleasure of securing 100 subscribers to THE MUSICIAN during the present year." How many other friends will find pleasure in duplicating this generous proposition? The publishers will greatly appreciate any effort on your part to increase its circulation and influence.

***

If any of the readers of THE MUSICIAN, who have already subscribed, should receive an extra sample copy, the publishers would greatly appreciate it if they will kindly hand the extra copy to some friend interested in music.

***

Cramer's Fifty Selected Studies advertised in the February number is now ready. It is equal, and in some respects superior, to any of the other editions, which sell for $2.50. THE MUSICIAN thinks that $1.50 is a fair price for this work – fair to the publisher and fair to the buyer. The latter will appreciate a saving of 40 per cent. A liberal discount from this price will be made to teachers. Send for a sample copy.

***

Every music teacher, musician and student needs a metronome. Its use insures the correct interpretation of time. There are a number of makes, but the J. T. L. is considered the best. Our list of premiums for subscriptions received during the present month makes it possible to obtain either style (with or without bell) at greatly reduced prices.

***

Music teachers will confer a favor on the publishers by sending the names of pupils or friends who will be aided by subscribing for THE MUSICIAN. Sample copies will be promptly mailed to the address given.

***

For a complete and thorough Manual of Scales and Arpeggios, we heartily recommend that advertised on page 69, by Walter Macfarren. This work, as a text-book for reference and practice, has never been excelled and has many points of superiority over all similar works.

The publishers price is $2 25. **$1.37** will pay for a copy and one year's subscription to THE MUSICIAN.

***

Attention is called to the Review of Easter Music on page 59 of this issue. It includes the best and latest publications and will, no doubt, aid many organists and choir leaders in making up their programmes. Any or all of this music can be furnished by us at short notice.

***

A Select Catalogue of sheet music and musical works, which will soon be ready for distribution, has been compiled with great care and will include the latest and best Instrumental and Vocal music; also many valuable works for teaching purposes. Send your address; a copy will be mailed you as soon as ready.

***

Essays are being received in competition for the prizes offered in the Prize Essay Contest. We hope, however, that it will be participated in by a very large number of both experienced and unexperienced writers. The prizes are worth working for and, in addition, the value to the writer from a literary point of view will be incalculable.

***

As the subscription list of THE MUSICIAN has been growing at a rapid rate, it will not be possible for the publishers to send out as many sample copies of future numbers. Nevertheless, they will always be glad to send a sample copy to any one desirous of examining, with a view of subscribing.

***

The Music Satchels described on page 49 have never before been sold at such low prices. Readers of THE MUSICIAN should carefully read the advertising, as well as other, pages. Each number contains some special inducement.

SPECIAL NOTICES.

It is the intention of the publishers of THE MUSICIAN to make it complete in all departments and the advertising department will have intelligent and careful attention. We refer, with considerable pride, to the generous advertising patronage bestowed upon the first and second numbers and believe that our readers will agree with us when we make the assertion that each number contains at least as much advertising matter as will be found in the latest issues of old and established musical journals and that advertisements are printed in a manner which can hardly fail to attract notice and prove profitable to those who have favored THE MUSICIAN with their patronage.

While it pays to advertise—liberally advertise—nevertheless there are publishers who have only a few pieces of music, or a book, and manufacturers of articles in which musicians are directly interested, who feel that they cannot, at first, afford to pay for large display advertisements. In order to offer space for this class of advertisers, in which they may call attention to the value of the articles they wish to introduce and sell, we have concluded to print, under this heading—"Special Notices"—advertisements at the rate of two cents per word (twenty cents per line), and these advertisements can occupy as much or as little space as the advertiser wishes to pay for—from one line up.

FREE SCHOLARSHIPS IN MUSIC, INCLUDING ALL EXpenses—Room, Board, use of Piano and Practice Clavier, and Lessons. Send stamp for particulars. MADAME A. PUPIN, Chickering Hall, New York City.

FOR SALE—A NEARLY NEW STUDENT'S TECHNICON, cheap. Cost when new $12.00. Will sell it for $5.00 cash. For further information, Address, A. C. TURNER, Edinboro, Pa.

SPECIAL OFFER. (EXPIRES APRIL 1ST). IN ORDER TO introduce the following named compositions for the piano, they will be sent at the rate of five cents per copy. Limited to one copy of each piece. Especially adapted for teaching purposes. All are fingered and phrased. Prelude C Minor (Edited by Flora M. Hunter)—Bach. Second Valse—Durand. The Chase—Gurlitt. Rippling Brook—Behr. One Little Flower—Krug. Rose Bud Waltz—Lichner. Coquetry—Lange. Will be ready for delivery the latter part of March. WALTER S. SPRANKLE, Publisher, Indianapolis, Ind.

J. H. HALL, HARRISONBURG, VA., WILL MAKE ENGAGEments to conduct Normal Institutes or Conventions in any part of the country. Terms very reasonable. Correspondence solicited. Write early to secure dates. Address as above.

WANTS

Under this heading we will insert, *free of charge*, advertisements for musicians, and advertisements of musicians desiring engagements. These advertisements will be limited to five lines, or if they exceed this limit, we will charge two cents per word for each word in excess of five lines. As the average line contains ten words, our readers can readily calculate whether an advertisement will occupy more than the free space and remit, accordingly, with the copy. It is our intention to make this a particularly valuable department. Schools in want of additional help and musicians desirous of bringing themselves into contact and correspondence with institutions which make a specialty of teaching music, will appreciate our efforts in this line.

GOOD OPENING FOR THOROUGHLY COMPETENT PIANOforte teacher. $250.00 per month guaranteed. Some capital required. For further information, address (with stamp for reply), H. B. WILLIAMS, 18 Stanley Place, San Francisco, California.

EXPERIENCED ORGANIST DESIRES POSITION, OR WILL accept engagement as teacher of music in school or college. Address, Organist, care THE MUSICIAN.

GENTLEMAN AND WIFE DESIRE POSITION AS BASS, DIrector, and organist in quartette, or chorus choir. Six years in present position. Fifteen years' experience. Competent vocal and piano teachers. Desire change of location. Address, Musical Director, care of THE MUSICIAN.

WANTED—A POSITION AS ORGANIST, WITH FAIR salary. H. S. SCHWEINHART, Boyertown, Pa.

GENTLEMAN AND WIFE DESIRE POSITIONS IN GOOD conservatory or musical department of good school or college, as director (vocal teacher) and vocal and piano teacher. Both teachers of experience and thoroughly competent. Expect good salaries. Address, Director, care of THE MUSICIAN.

A PUPIL OF WM. H. SHERWOOD WILL ACCEPT POSITION as teacher of piano and harmony. Experience of nine years. Address, WALTER BONNEY, Utica, N. Y.

WANTED BY COMPETENT TEACHER OF PIANO—FIRSTclass position in college. Can give best of references. Address, Pianist, care of THE MUSICIAN.

LADY TEACHER OF PIANO AND ORGAN, SEVERAL YEARS' experience, desires position in musical department of school. Would assist in other departments. Address, J. B., P. O. Box 51, Dedham, Mass.

A MUSICIAN OF CONSERVATORY TRAINING DESIRES FOR next Fall a position in a first-class school, to teach piano, violin and mandolin. Address, Teacher, care of MISS BOWER, Conservatory of Music, Cincinnati, Ohio.

TESTIMONIALS.

A. F. ATKIN: It is cheaper to take THE MUSICIAN than not.

LOUISE MASON: I am greatly pleased with THE MUSICIAN and predict for it a prosperous future.

GEO E. CASE: I am much pleased with THE MUSICIAN, enclosed please find my subscription.

JESSE HADFIELD; I am much pleased with the journal and shall endorse, as I think it very deserving.

CONVENT OF MERCY: We are delighted with THE MUSICIAN and think it a very good journal in every way.

WILLIAM BENBORN: You have set a high standard in your two numbers and I hope you may be able to sustain it.

WALTER S. SPRANKLE: THE MUSICIAN is a most excellent musical journal, it is deserving of a large patronage.

H. J. BABB: Accept thanks for THE MUSICIAN, also my congratulations upon a work sure to meet with success.

MRS. A. S. COCHRANE: I have received THE MUSICIAN and consider it superior to any musical journal published.

MISS A. J. FRASER: I am much pleased with THE MUSICIAN and will call attention of my pupils and friends to its merits.

FRANK L. EYER: Enclosed please find my subscription to THE MUSICIAN; I am much pleased with copies you send me.

MRS. M. L. BURDEN: I am so pleased with THE MUSICIAN that I have persuaded one of my friends to send an order with mine.

THE MISSES CRAWFORD: THE MUSICIAN is just the kind of a musical magazine we need. Consider us on your list of subscribers.

SR. OF NOTRE DAME: I have read and examined THE MUSICIAN with interest and pleasure. It is truly the musical journal of the day.

MRS. T. J. SIMMONS: Allow me to say THE MUSICIAN is emphatically a success and deserves the hearty support of all musicians.

MME. M. E. VINCENT: I have received the Jan. and Feb. number of THE MUSICIAN and think it really the best I have seen for the pupils.

GEORGE N. DIXSON: The February number of THE MUSICIAN came to hand to-day; it is a fine number and we are much pleased with it.

M. C. THAYER: I have received THE MUSICIAN for Jan. and Feb. and consider it a very excellent work and educational in every respect.

MAY PACKERT: The premium reached me safely. I am *highly* pleased with it, my only regret being that I could not send for others at the same time.

MISS ABBY A. LAURENCE: I have received THE MUSICIAN and am deeply interested therein. It exactly fills the void that is overlooked generally.

DAISY E. KILLIAN: I am more than pleased with THE MUSICIAN, am interesting my pupils in it and quite a number expect to become subscribers.

E. LOUISE WILLIAMS: I did not think I could take another music journal this year, but THE MUSICIAN has so many good things, feel that I must have it.

L. C. WHITE: Am very much pleased with THE MUSICIAN; consider it one the most practical magazines, for teachers especially, that I have ever seen.

MISS LIZZIE HARRIS: The February number of THE MUSICIAN is as fine as the January. I am very much pleased and look forward with pleasure to its arrival.

MISS L. C. CALDWELL: I am charmed with THE MUSICIAN and wish you all success in your worthy undertaking, and will take pleasure in showing it to my pupils.

ROSE L. HUFF: If ever for amount and worth of material handled, one monthly volume embraced the "much in little," which a busy teacher craves, that monthly seems to be THE MUSICIAN.

MISS E. R. MCGLASHAN: Many thanks for THE MUSICIAN; it is one of the best musical monthlies I have ever seen. The features especially pleasing to me are the Organ and Voice Department.

GEO. E. SMITH: THE MUSICIAN for February is at hand and speaks for itself, but I presume a list of five subscribers sent herewith will speak in no uncertain tone of the goodly thing THE MUSICIAN is.

PAUL HENKEL: I consider THE MUSICIAN one of the best educational papers I have ever read, and I think you have just cause to be proud of your accomplishment. Wishing you, for the future, great success.

MRS. F. H. FLINN: I am more than pleased with THE MUSICIAN. It is splendid in every way and if you can keep the same high standard that you have begun, it will be a valuable addition to musical literature.

G. E. & C. E. KIMBILL: THE MUSICIAN has just reached us and we are delighted with it. You deserve much credit for starting out on so generous a scale, and we shall do all we can to promote the interests of the new publication.

WILL H. CRITTENDEN: The February number of THE MUSICIAN has been appreciated. It is a most satisfactory publication in every way, and I shall recommend it to my pupils. I take pleasure in showing and reading it with friends. Enclosed find subscription for one year.

(REV.) RAPHAEL FUHR, O. S. F.: Let me sincerely congratulate you on the publication of this musical periodical. Without flattery, I may say, to judge from the first number, THE MUSICIAN is the best and most practical paper (and I am a subscriber to a great many) we have at present.

EMMA J. MADDEN: I am delighted with THE MUSICIAN. It fills a long-felt need in my profession. I consider it the best music journal I have met, and shall take pleasure in showing it to friends who are interested in music. The paper and print, as well as the music, in both the journal and the premiums, are all first class.

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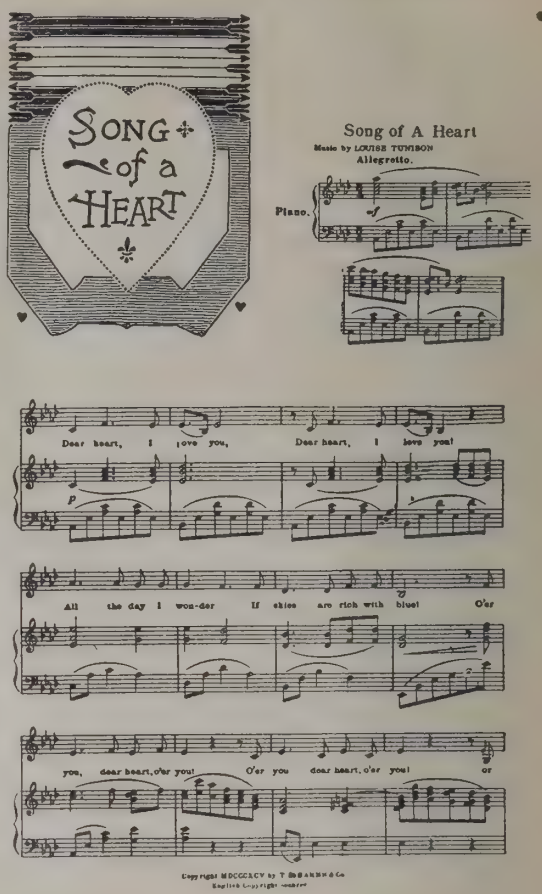
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Song of A Heart
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Dear heart, I love you, Dear heart, I love you!
All the day I won-der If skies are rich with blue! O'er
you, dear heart, o'er you! O'er you dear heart, o'er you! or

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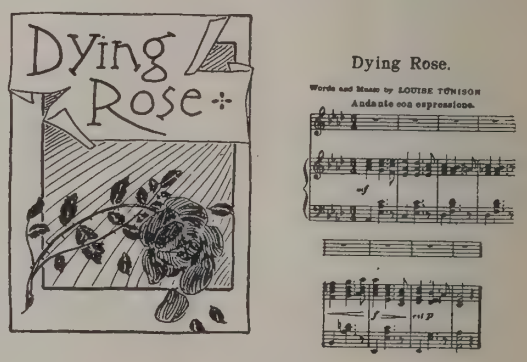
Dying Rose.
Dying Rose.
Words and Music by LOUISE TUNISON
Andante con espressione.
1 Rose thou art fa ding, Drooping and dy ing, Though all the
2. While I be hold thee, Cruel doubts are ban ished, Breathing thy
air with thy fragrance is sigh ing, Can'st thou not live sweet flow'
per fume and mem'ries are van ished, All of life's bit - ter - ness

SPECIAL PREMIUM OFFERS FOR MARCH.

In order to secure prior to April 1st, a large number of new subscribers for THE MUSICIAN, the publishers have made up the splendid lists of premiums printed on this page, on **page 72 and 3d page of cover.** These lists are further proof of the broad and liberal policy to be pursued in order to obtain in the least possible time the largest subscription list ever enjoyed by a musical publication. THE MUSICIAN already occupies a prominent place in the field of musical literature. The first two issues proved that the publishers were correct in their belief that a thoroughly first-class musical journal would receive generous support. The subscription price is fully one-third less than that of any other monthly musical journal of equal size. In addition to this attractive feature, the publishers offer as premiums, Music Books, Sheet Music, Folios, Music Rolls, Metronomes, Music Stands, etc., etc., at prices which will make it EXTREMELY PROFITABLE to subscribe during the present month (MARCH).

In compiling the *Premiums offered for March Subscriptions*, care has been taken to include books and articles which represent the greatest value for the least money. The sheet music list has been greatly enlarged and includes selections which cannot fail to prove both useful and entertaining.

It will pay to read these lists; even a casual glance will show that the publishers have fixed attractive prices for a year's subscription, including a book, a selection of sheet music, or an article of use and value. Compare the regular prices of these premiums with those for which any of them may be secured during the present month and in making the comparison, bear in mind the fact that THE MUSICIAN is the best musical journal ever offered at $1.00 per year; that each number contains sixteen pages of music for piano, voice and organ—worth, in sheet form, at least $1.75; that it is thoroughly up-to-date in every particular.

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—— Forever With the Lord.
—— Glory to Thee My God This Night.
—— Jesus of Nazareth.
—— Noel.
Gounod, Ch., The King of Love My Shepherd Is.
—— There Is a Green Hill Far Away.
—— Until the Day Breaks.
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Newell, G. B., Oh Receive My Soul at Last.
Parker, Henry, Jerusalem.
Rees, Wm., Easter.
Rodney, P., Calvary.
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Buck, D., Fear Not Ye, O Israel.
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Harriss, Ch. A. E., I Heard the Voice of Jesus Say.
Nevin, Ethelb., Jesu, Jesu, Miserere.
Nevin, Geo. B., Shepherd of Israel.
Pinsuti, C., I Will Give You Rest.
Randegger, A., Love Me, O God. [My Soul.
Rees, Wm., Jesus, Lover of
—— Star of Bethlehem
Rodney, P., Emmanuel.
Rodney, P., Sion.
Saint-Saens, C., Thou, O Lord, Art My Protector.
Schilling, F., Come, Holy Spirit.
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Shelley, H, R., Abide With Me.
Shepperd, F. N., Lead, Kindly Light.
—— The Shadows of the Evening Hours.
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—— I Need Thee, Precious
Vogrich, M., Nearer, My God, to Thee.

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—— I Will Lay Me Down.
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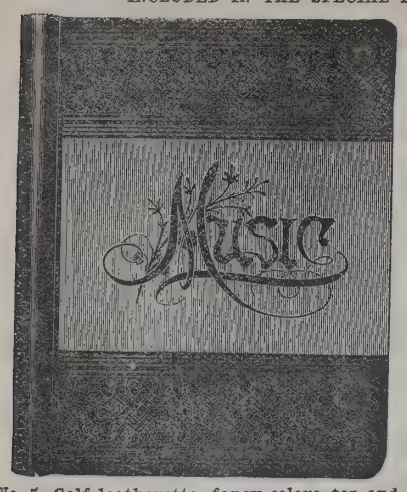

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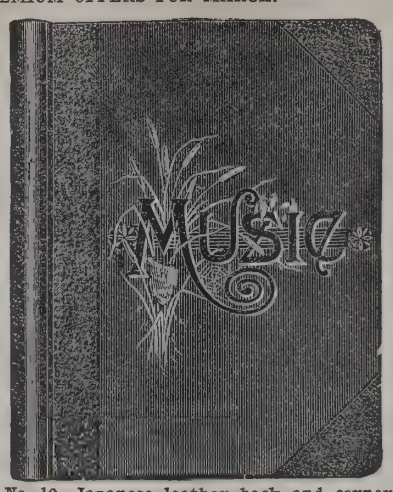

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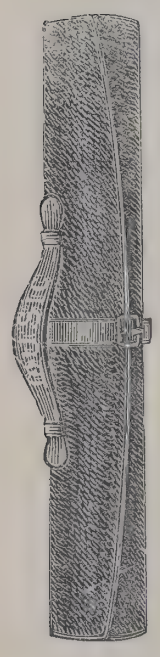

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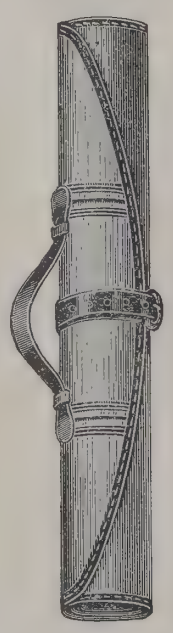

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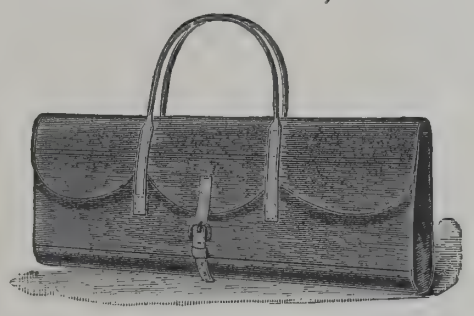

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FOR PARTICULARS SEE PAGE 287.

American Pianists, III.

WILLIAM H. SHERWOOD.

We present to our readers this month a musician of whom America may well be proud. Born in America, living here his entire life, standing squarely before the public as an American pianist, putting forward no borrowed notoriety, he stands representative of all that is highest and best in American musical life.

Mr. Sherwood was born at Lyons, N. Y., January 31, 1854. At an early age he disclosed a phenomenal musical faculty, which was carefully developed by his father, Rev. L. H. Sherwood, himself a musician of ability. He was also instructed in mathematics and the classics, and in the former was regarded as especially apt. Instead of entering college, having decided to follow music as a profession, he devoted himself entirely to its study. Upon this thorough teaching, so early in life, unquestionably rests the foundation of the wonderful powers of William H. Sherwood as a musician and master.

At the age of eleven years he achieved a pronounced success in public by his performance of several difficult compositions; and a frequent appearance in concerts following, he was everywhere received with enthusiasm as a prodigy. At the suggestion of Dr. William Mason, of New York, with whom he had been studying for a short time, and who advised him to place himself under Th. Kullak, of Berlin, Sherwood departed for Europe. From the very beginning Kullak manifested the warmest interest in Sherwood, and was so pleased with his compositions that he secured the publication of a number of them by one of the leading publishing houses of Berlin, and also introduced them to the highest classes of his conservatory. Here, also, Sherwood further prosecuted his studies in theory, etc., under Dr. Weitzman, and subsequently under R. Wuerst. His progress in piano playing proved so great that, although not yet eighteen years of age, he was selected, after only six months' stay, to play at the Royal Singing Academy, which he did amid remarkable enthusiasm.

From Hamburg Sherwood went to Leipzig, and there studied counterpoint and composition under Richter, and won the friendship and good opinion of such musicians as Reinecke, Grieg, and others. Later he went to Weimar to play for Liszt.

After five years spent abroad he returned, in 1876, to America, declining numerous important engagements, and appeared with Thomas' Orchestra at the Centennial Exhibition in Philadelphia. Since his return he has taught largely; indeed, he may be considered one of the foremost musical educators of the day. This has not interfered, however, with his concert work, his tours covering the entire country.

He is essentially progressive, and is prominently identified with all the movements calculated to give impetus in musical matters.

He has been connected with Chautauqua as concert pianist and principal of the piano teaching department for eight consecutive seasons, and has entered upon his eighth season as director of the piano department of the Chicago Conservatory. In addition to the great amount of teaching these positions involve, he makes regular and comprehensive concert tours each season.

During a recent vacation trip to Europe, he played, by invitation, in Geneva, Switzerland, and Paris, meeting with such success that he was urged to return to Europe and take part in some important concerts, including the Henschel, London, and Lamoreaux, Paris, orchestras, the Philharmonic Society, and Salle Erard, in Paris.

Mr. Sherwood's great success is fully deserved, for his playing is remarkable. There are certain attributes in his playing which differentiate it from many other great artists. There are pianists who can play, but cannot tell how they do so. Mr. Sherwood not only astonishes his hearer by the immensity of his virtuosity—it is so immense and complete that you are unaware of anything particularly difficult being done—but he will tell you just how he does it. He has a theory concerning every difficulty and the means for its mastery. His virtuosity is marked by repose, and a reservation of power ready to be drawn upon in any emergency.

With it all he is an interpretive artist of the highest rank. With a very large *repertoire*, cultured musicianship, adequate technic, and a wonderful range of tonal power, Mr. Sherwood is an artist whose playing will linger in his hearers' memory long after the concert is over.

Mr. Sherwood has published a number of compositions which have been successfully played by leading artists. He has also done excellent work in revising and editing standard compositions.

Some Æsthetic Aspects of Tone.

J. S. VAN CLEVE.

All the fine arts spring from one primal divine instinct of the human soul—the desire to put into outward definiteness, independent and detached from its creator, the ideas which have arisen in the inward mirror of imagination. Thus man, seeing beautiful forms of plant, or animal or human shape, receives impressions of delight, and at once, by an inborn instinct, begins to recombine and improve upon what he has actually seen with his bodily eyes, and the result is sculpture. His longing for a more complete and a more emotional expression, more minutely differentiated, causes him to invent painting. The thought of God and eternity and mystery and immensity creates architecture. The hunger for verbal expression creates eloquent conversation, oratory and poetry. The combined æsthetic impulse of the whole man, mind, heart and soul, producing sensations, thoughts, emotions, aspirations, unite in that product of the ages, that glory of modern life—music.

It will be interesting to examine under the crystaline eye of science some of the leading features of the substance in which music is bodied forth. We are no longer dealing with matter at rest, as in the plastic arts, no longer with vibrations surcharged with definite forms and images, as in poetry, but we are now emancipated into the realm of pure sound.

The substance in which music inheres is tone. Tone as a substance means vibrations, that is, oscillations or pulsations in equal time. By this means tone is distinguished from noise, which is vibration, that is, oscillation or pulsation in irregular time. Both tone and noise are comprehended under the general term, sound. Tone, or equal-timed vibration, is the outward symbol of the inner life, and to express the motions of the inner life it has four primary qualities. First, we find the most prominent feature of tone to be pitch. When analyzed by the siren, it is discovered to be one of the simplest of mathematical conceptions. Pitch depends upon nothing but the frequency with which the air (the common medium for transmitting sound) can be struck and disturbed, so that it will impinge or press against the ear drum. In general, taking the whole range of human ears, it is declared that vibrations are recognized as tones from about thirty pulses to the second, up to about four thousand. By producing tones at all possible divisions of this wide compass, we create what is called the grand scale, grouped into seven or more octaves, and each octave again re-divided into twelve sub-divisions. In modern Christian or European music no difference of pitch less than a semi-tone is recognized as musical, though the ancient Greeks used third tones and quarter tones, and the Arabs still employ such inflections. Out of this immense variety we secure two things: first, the contour of innumerable melodies which rise and fall with sinuous freedom; second, the inexhaustible, fathomless well of harmonic combinations.

The second æsthetic quality of tone, whereby this physical agitation becomes a capable mirror of the soul's life, is the quality of duration. Here again is a variety as wonderful as that which nature has impressed upon the foliage of her plants. Just think of it; lay a grass blade beside a plaintain leaf, match a feathery palm-frond with a tuft of pine-needles; compare the weeping willow with the cactus, and great as are these contrasts you will acknowledge that they are no greater than music affords in her limitless realm. The pianist or the violinist can produce from 12 to 16 notes per second, and from this we may go by all gradations of length to the pedal base, D-flat of Chopin's Berceuse or the low F in Bach's tocata to that interminable double bass E flat in the Vorspeil of Wagner's Reingold. And again what an infinite variety of tone-figure can be developed by the symmetries of length. Would you catch a glimpse of this contrast, compare the dancing motif of the elves in Mendelssohn's Mid-summer-night's Dream with the instillation motif of Wagner's Parcifal; set the initial four notes of Beethoven's fate-motif in the Fifth Symphony against the exquisite love motif in Liszt's Symphonic poem, Les Preludes.

The third spiritual quality of tone is intensity, and from the very whisper of the high silvery harmonic E, with which violin solos often close and fade into the blue immensity of distance, to the stunning clangors of the sixteen brasses in the tuba Mirum of the Grand Requiem Mass by Berlioz through all the gradations of violins, of flutes, of clarinets, of French horns, and trumpets; what a marvelous means we here find of symbolizing the inner human drama.

The fourth spiritual or soul-symbolizing quality of tone is color, or quality. That mysterious and indefinable something whereby a tone of the same length, pitch, and loudness can be recognized by the ear as either the child of a piano, a violin, a flute, or a trumpet, is what we mean by tone color, or tone-complexion. As there are thousands of indefinable shades and hues and tints in nature, so there are in the wonders of the audible world. Tone quality is at once the most fascinating, the most spiritual, and the most indefinable of things. The full development of its beauty is found in the orchestra, and in nothing is the subtle genius of a composer so clearly revealed as in the instinct with which he discovers, and the art with which he manifests this tonal charm. For the variety, beauty, and expressiveness of tone coloration, Richard Wagner is the master of masters.

That full, exhausting tone, which, in my *Adagios*, expresses unappeasable emotion, in a fiery and rapid *Allegro* becomes a rapturous and terrible spasm. The life-blood of the note must be squeezed out of it to the last drop, with force enough to arrest the waves of the sea and lay bare the ground of the ocean; to stop the clouds in their courses, dispel the mists and reveal the pure, blue sky and the burning face of the sun himself. This is the meaning of the sudd[illegible] long-sustained notes in my *Allegros*.—*Beethoven*

Signs of the Times.

FRANCIS WALKER.

Most people who care seriously for music are glad to note some things which encourage us all to believe that a slow but certain process of general education is going on, and that, through various mediums, the people of our country are getting more and more good music. These observers note with satisfaction the decline in popularity of the ordinary hotch-potch concert, wherein each participant claims the right to sing or play two or three out of the dozen things sure to bring him applause. They are pleased to find that more and more in the making of programs, the aim is to create a harmonious whole rather than to secure "effect" for individuals The composers' programs, arranged with such perfect judgment by Mr. Theodore Thomas and other directors, take an easy lead in this respect, and much more than has yet been compassed might be done with the striking innovation started in recent years by Mr. Walter Damrosch—that of giving in concert form the music of operas

With the leaders just quoted, and with others who might be named, a program does not mean a conglomeration of selections made with the design of giving everybody in the audience something upon the level of his taste, even as the famous bottle of medicine which contained all the odds and ends of the chemist's shop was intended to be effective in every disease. And programs of much less note than those made by leaders of orchestras evince the development of taste and scholarship. Even when they are not made up of the works of a single composer or epoch they frequently show homogeniety upon some definite basis.

Our sober observers note also with hopefulness, the multiplying of choral organizations over the land, as well as the better quality of compositions they undertake

The one thing they must regard with general condemnation is the use of musical slush in so many churches and Sunday schools. To them the fact speaks plainly that, in one well-known series of publications for such use, "Book 8" shows no more sign of endeavor to lead the popular taste upward than did "Book 1." And it is a fact which should be considered by all who have to do with the conduct of religious gatherings wherein those silly lucubrations are used. It is hardly possible that Christian effort is best directed when it uses as an aid something which directly demoralizes the æsthetic nature of the being it seeks to elevate Legitimate hymnology is rich in strong, simple music suited to all spiritual moods and needs. There is no excuse for the employment of catchy jingles—a sort of "doing evil that good may come." To be consistent, the church censors of art and literature, who permit the use of trashy, *immoral* music, should hang upon the walls of church and Sunday school rooms pictures of skirt dancers, and put into the libraries a choice collection of erotic novels.

From the sorrowful contemplation of such hinderance to progress just where help should be readiest, and from all the many more hopeful signs of the times than have been recounted above, the serious onlookers turn with a feeling that not yet has the groping for the key-note of popular education resulted in success

But they, or most of them, have been so intent upon the common factors of popular education that they have not taken into the account the possible existence of an uncommon one

That one is at work and is the most significant and powerful movement to educate the people in music that the world has ever known. That is a large claim, but let the facts speak to justify it.

Less than three years ago, quietly, in some of the smaller western towns, and with methods not quite ripe for the work, clubs were formed for the study of the history and literature of music, and to-day there are several hundreds of these clubs, with an aggregate membership of about eight thousand. The present rate of growth reminds one of the early spread of the Chautauqua scheme. The clubs are under one central management and presidency, and are known as the Derthick Federation of Musical-Literary Clubs, the founder of the scheme being Mr. Wilbur F. Derthick, of Chicago. The Federation has its own complete literature in such form that each local club is self-guided and governed by means of a "manual"—self-taught in the history of music through the medium of a delightful game—and finally participates in the reasonable study of over five hundred representative compositions in various musical lines, the works of nearly fifty of the greatest geniuses.

Not half a dozen articles of the limits necessarily imposed on this one could recount all the lucid premises upon which Mr. Derthick started his wonderful Federation, nor would as many more suffice to tell of the clear, concise methods by which it works, or the advantages accruing thereby to those who use them. But it must be stated here that the deep study he has given to æsthetic philosophy is shown in the said premises as they are formulated in his circulars and other advance literature. From the simple, commonplace claim that "music is not for musicians only," and from demonstrating that technical achievement is not the true means of attaining either to the highest capacity for the enjoyment of music or to the power of independent judgment, he has gone on to the collocation of a complete literary scheme—so complete that for the two years' course of study no one need, in order to compass the aim just hinted at, look once into an encyclopædia of music nor even into a pronouncing dictionary!

From some twenty-five of the most prominent musicians and critics of America, Mr. Derthick has, at large expense, secured the needful contributions to his "Program Books." The entire plan is past all stage of experiment; its efficiency is amply demonstrated. Many of the best-known musical clubs of the country which try, in more or less systematic fashion, to give "composers' evenings," are finding this wonderful movement exactly what they have been sporadically struggling to embody, and are glad to obtain the use of its complete scheme of literature.

Incomparably the best of the signs of the times, this plan for the spread of musical culture, and for the inculcation of a love of pure music, should appeal to all thoughtful people as a new educative power in the land.

Piano Methods.

WILSON G. SMITH.

The history of piano playing, past and present, to quote from the *Song Journal*, has evolved many so-called methods, to say nothing of certain fads, which prevail at the present day. Bach in his time was accounted a great player, and taught many distinguished pupils who have done honor to his name. The fact that his compositions were highly original and demanded a special style of technic in their execution gives a good and sufficient reason to claim that he, or, rather, his school of compositions posses ed a special method.

The same may be said of Clementi, who succeeded him, both as a teacher and a composer, whose works revolutionized the prevailing style of piano technic.

Passing still further along the line of pianistic evolution, we have Chopin, who was equally celebrated as pianist and composer, and who, in the latter capacity, worked still greater revolutions in the technic of his instrument.

Schumann, although not distinguished as a piano virtuoso, was equally great in evolving master works whose proper interpretation called for a special style of technic.

Beethoven in his immortal sonatas demands a technic peculiar to his style.

Liszt, the greatest technician, perhaps that has ever lived, also invented a style of bravoura technic that makes the greatest demands upon the player in a direction almost diametrically opposed to both classic and romantic traditions.

Thalberg, although more celebrated as a performer than composer, introduced a novel method of surrounding a melody, enunciated by the thumbs of either hand, with highly brilliant and effective arabesque passage work.

Now, any of the masters cited may, to my mind, claim the distinction of being the orginator of a piano method, or, rather, a method of pianism.

But were they during their time the heroes of fad worship, and the idolized apostles of the true and only method of piano playing? The history of the art fails to answer the question in the affirmative.

With perhaps one exception each of the masters mentioned had talented and distinguished pupils; but did they monopolize the teaching business and pose, individually, as the one teacher par excellence?

Each of the great innovators had contemporary peers who interpreted their compositions to the musical world's satisfaction, and have won places in the temple of fame as virtuosos of the first rank, but history does not say that they each and all had the only method of acquiring touch and technic to the detriment and exclusion of other prevailing systems of instruction.

Czerny, famous as a teacher and pedagogue, may be said to have had a method of instruction thoroughly manifest in his almost innumerable studies, all of them, however, based upon some difficulty to be found in the words of the classic and contemporary composers.

Von Bulow, Rubinstein and Tausig were great artists, but during their lives nobody heard of a method put forth under their private seal, by which alone pianists could be made.

Liszt during his life, by his personality and overtowering pre eminence as a pianist, attracted young artists who profited by his advice and experience, but there was no exclusive Liszt method, except, perhaps, in the best method of overcoming the many technical difficulties he invented

So far as history teaches us, it has been left to inferior (compared with the great pianists mentioned) talent to evolve schemes by which ambitious students are deluded into believing that there is a short and only cut to the attainment of virtuosity.

Logier was at one time a great fad in London, he having invented a mechanical apparatus by which the hands could be kept "nolens volens" in a correct position at the piano when playing. Kalkbrenner, a great artist of his time, joined Logier in founding and maintaining a school at which many pupils were instructed, and we are told that on special occasions as many as twenty were heard at the same time on as many pianos in the same piece. But what ever came out of the great method? The answer can be given in one simple word—nothing.

No great pianists are recorded as having been graduates of this method. In fact, the greatest artists that had ever lived had never been the products of any high sounding and well advertised method. Neither have any of these great artists been the exponents of any "only method," save that implied in special technical demands of their own compositions.

Piano methods are very much like theory methods, always devised and amplified by pianists who could not play, and composers who could not compose.

Theorists, however, have some excuse for their theoretic works, since they offer nothing new, but always draw their deductions from the master works of geniuses who knew no laws save those of inspiration. This, of course, applies to those who cast tradition aside and invented new forms and harmonic progressions.

But, unfortunately, this excuse cannot be offered for the "piano teacher with a method" Since he offers nothing new, the technic he would give has always been in existence, commensurate with its time and place.

* * * * * * * * *

Because an artist who has attained eminence was for a time the pupil of a certain teacher, it does not necessarily follow that without that special teacher he would not have become a great artist

On the contrary, under any legitimate course of study, he could have acquired technic; his artistic temperament was born, and no amount of lecturing upon the anatomical action of his digits could have developed his innate artistic instinct

The foundation of the technic of pianism is and always will be based upon classic works, and when hands and brains are well equipped by long years of study then, and then only, can the mature artist shine forth to astonish the world with his musical and technical deeds of prowesss. The only method that can and will prevail against all times is comprised in these few words—a natural talent developed by long and patient study and hard work.

Mortality of Musicians.

JOHN TOWERS.

Quite a number of physiologists and specialists, whose business it is to compile tables of mortality for insurance companies, are pretty well agreed that intellectual exertion and mental worry and strain are far more detrimental to human life than purely physical effort. They cite, by way of proof, that the handicraftsman and mechanic is a longer liver than the brain worker, be he statesman, lawyer, doctor, architect, musician or otherwise. Now there is, undoubtedly, a modicum of truth in this finding, but it is, all the same, not the whole truth and nothing but the truth. Leaving the rest of the professions just named for others, the undersigned will content himself, on the present occasion, by dealing with the musicians, and will proceed to prove, at least to his own satisfaction, that the assumption, so far as they are concerned, is entirely erroneous Indeed, it will be found, on reference to the subjoined figures—and figures, so it is said, "never lie"—that, taken as a whole, musicians attain to an average length of days which may safely challenge comparison with that of any other class of mortal men. This, it is at once admitted, is all the more remarkable from the fact that probably no calling makes greater demands upon the nerve and, very frequently, upon the physical forces than music. Take, in the first place, the purely creative musician. He, more than all other human beings, is dominated by the never-ending torture of invention, and of evolving that almost mathematical impossibility, something out of nothing. An idea seizes upon him, he knows not how, whence or why, and henceforward there is no peace or comfort, either for himself or for those about him, until that idea is amplified, beautified, and perfected. Night brings to him no rest, day no relief. He must, whether he will or not, work, seethe, boil, and bubble, until the intangible becomes embodied into life, form, and being. Close upon this now perfected idea others crowd along, all equally domineering and exacting, and it may thus be truly said that the brain of such a one is always on the rack, always fermenting, somewhat more than figuratively, from the cradle to the grave.

> Day chases night, and night the day,
> But no relief to him convey.

It is true that there have been a few notable exceptions, cases where the muse wanted little or no wooing, and where the effort was not so much to superinduce as to prevent, or at least hold in check, the flow of ideas. Mozart, for instance, composed some of his most sublime and imperishable music when surrounded by his faithful wife and children, with an occasional cheery friend or two thrown in. This, however, is the exception only proving the rule. The anti-type of Mozart in this respect, Beethoven, as is well known, went about as a roaring lion, so to say, when under the influence of a "Raptus," and woe betide anyone disturbing him whilst in this frenzied condition. Now, that which is here true of Beethoven, is equally true of many others of the great composers who have left undying creations behind them, and, alas, a character for moroseness, savagery, some are pleased to say, which is not quite so deserving of immortality. Small wonder that many of them courted their muse far away from the madding crowd, burned the midnight oil not wisely but too well, and ended their days in a lunatic asylum. Still, it is surprising upon how few this dismal fate fell, and how many lived to a hale old age, dying, for the most part, comparatively happy and natural deaths. The case of the executive musical artist is even worse. In addition to a more or less serious and lasting attack of this fine frenzy for composing, he has had, all along, to go through a positive martyrdom of practice and preparation—ten mortal hours a day is nothing uncommon—to regularly turn night into day, and, in addition, to undergo fatigues, tedium, and dangers of travel, both by land and sea, which are nothing if not appalling. To this must be still added the ever recurring strain on the nervous system inseparable from trying public performances, and the certain injury to health which the constant breathing of vitiated air invariably necessitates. In the face of these formidable risks, and of others easy of citation, it would naturally be supposed that the working life of the traveling musical star, be it ever so merry is surely short and transient. Stubborn facts, however, are against even this supposition. Although such famous musicians as Mozart, Mendelssohn, Schubert, Weber, Bellini, Purcell, Pergolese, Storace, Tausig, Bizet, Goetz, Fesca, and a number of others have left the world in unripe manhood, before their mighty genius had time fully to develop, the vast majority of famous musicians have attained to not only a fine old age, but even a patriarchal one. As a matter of fact, the average life of the musical celebrity, amounting, as it does, to no less than sixty-five years, is, in every sense, strikingly remarkable, the adverse opinions of the aforenamed physiologists and experts in mortality computations notwithstanding. It is possible that these latter will object to the following limited sample of longevity being taken as typical of the general run of musicians, but even this will avail them nothing. Some thirty years ago the present writer went through the agony, for such it really was, of compiling a list of one thousand similar ages and the result was practically the same. The conclusion is thus forced upon the mind that mental worry nervous tension, and brain seething are not always serious drawbacks to a long life, and that, taken as a whole, the musician, who is commonly supposed to be the greatest victim of these life-destroying afflictions, lives to an average age which, as before remarked, may safely challenge comparison with that of any other community of human beings. It is only reasonable, in conclusion, to explain the absence of living male and all female musicians, living and dead. The former are omitted simply because the task of selection was considered too delicate and invidious, and the latter because, generally-received opinion to the contrary, their number is so great that their bare mention would have extended this article far beyond the space at disposal. Sufficient, it is hoped, has been said to prove, beyond a doubt, that whatever may be urged in favor of other brain workers, musicians enjoy an immunity from the thousand and one shocks to which poor flesh is heir, and a longevity which is no less remarkable and phenomenal than enviable.

Ages of Four Hundred Eminent Musicians.

	YEARS.
Filtsch, Karl	14
Aspull, George	17
Praun, Sigismond O. von	19
Arriga, Juan C. J. de	20
Manfroce, Nicolo	21
Pinto, George F. S.	21
Eichhorn, Ernst	22
Bache, Francis E.	25
Pixis, Theodor	25
Pergolesi, Giovanni B.	26
Fumagelli, Adolfo	27
Humphrey, Pelham	26
Stadtfeld, Christian J.F.A.	27
Fesca, Alexander E.	29
Godefroid, Jules J.	29
Majo, Francesco de	29
Artot, Alexandre J. M.	30
Rossi, Federici	30
Tausig, Carl	30
Gusikow, Michel J	31
Schubert, Franz P.	31
Della-Maria, Dominique	32
Thiele, Karlil	32
Bellini, Vincenzo	33
Storace, Stephen	33
Mozart, Johannes C. W. T.	35
Curschmann, Karl F.	36
Goetz, Hermann	36
Bizet, Alexandre C. L.	37
Fesca, Friedrich	37
Purcell, Henry	37
Sussmayer, Franz X.	37
Bononcini, Giovanni M.	38
DeMunck, Francois	38
Mendelssohn-Bartholdy, J. L. F.	38
Brixi, Franz Z.	39
Giulini, Antonio	39
Maas, Joseph	39
Nicolai, Karl O. E.	39
Rolla, Antonio	39
Chopin, Frederic F.	40
Weber, Karl Maria von	40
Woelfl, Joseph	40
Benincori, Angelo M	42
Dlabacz, Franz A.	42
Gibbons, Orlando	42
Vinci, Leonardo	42
Zumsteeg, Gustav A.	42
Isousard, Nicolo	43
Roeder, Martin	44
Godard, Benjamin L. P	46
Schumann, Robert A	46
Gresnich, Antoine F.	47
Herold, Francoise J	47
Mellon, Alfred	47
Gaztambide, Joaquin	48
Oudrid, y Segura Cristobal	48
Generali, Pietro	49
Lorzing, Gustav A.	49
Marenzio, Luca	49
Cellier, Alfred	50
Clay, Frederic	50
Paer, Ferdinando	68
Portogallo, Marco A. S.	68
Ricci, Federico	68
Boyce, William	69
Dibdin, Charles	69
Forkel, Johann N.	69
Logier, Johann B.	69
Onslow, George	69
Parry, John O	69
Philidor, Francois A. D.	69
Bishop, (Sir) Henry R	70
Bull, Ole B.	70
Buxtehude, Dietrich	70
Chrysander, Wilhelm C. J.	70
Hawkins, (Sir) John	70
Kreutzer, Konradin	70
Linley, Thomas	70
Palestrina, Giovanni P.A.S.	70
Wagner, W. Richard	70
Arrietta, Juan E.	71
Baillot, Pierre M. F.	71
Barbieri, Francesco A.	71
Bordese, Luigi	71
Chladni, Ernst F. F.	71
Coussemacher, Charles E. H. de	71
Farrenc, Jacques H. A	71
Flotow, Friedrich F A.von.	71
Nardini, Pietro	71
Nicolini, Giuseppe	71
Pacini, Giuseppe	71
Pavesi, Stefano	71
Richter, Ernst F. E	71
Viotti, Giovanni B.	71
Winter, Peter von	71
Zarlino, Gioseffo	71
Allegri, Gregorio	72
Chelard, Hypolite A. J. B.	72
Crotch, William	72
Diderot, Denis	72
Draghi, Carlo	72
Genee, Franz F. R	72
Grety, Andre E. M.	72
Hullah, John P	72
Kucken, Friedrich W.	72
Piccinni, Nicolo	72
Stevenson, (Sir) John	72
Albrechrsberger, Johann G.	73
Attwood, Thomas	73
Blaze, "Castil"	73
Bottesini, Giovanni	73
Fioravanti, Valentino	73
Gerber, Ernest L.	73
Gluck, Christoph von	73
Helmholtz, Hermann L. F.	73
Mario, Giuseppe	73
Mercadante, Giuseppe S.R.	73
Meyerbeer, "Giacomo"	73
Rochlitz, Friedrich J	73
Rungenhagen, Karl F.	73
Sarti, Giuseppe	73
Strauss, Josef	73
Bach, Karl P. E.	74
Benda, Georg	74
Costa, (Sir) Michael	74
Haendel, Georg F.	74
Heller, Stephen	74
Hiller, Ferdinand von	74
Macfarren, (Sir) George	74
Pleyel, Ignaz J.	74
Scarlatti, Domenico	74
Zeiter, Karl F.	74
Becker, Karl F	75
Formes, Karl J.	75
Liszt, Franz	75
Paisiello, Giovanni	75
Phillips, Henry	75
Root, George F.	75
Salieri, Antonio	75
Spohr, Ludwig	75
Suppe, Franz von	75
Hauptmann, Moritz	76
Moscheles, Ignaz	76
Quantz, Johann J.	76
Rinck, Johann C. H	76
Webbe, Samuel	76
Bertou, Henry M.	77
Cavalli, Pietro F.	77
Diabelli, Anton	77
"Farinelli," (Broschi) Carlo	77
Guglielmo, Pietro	77
Hatton, John L	77
Haydn, Franz J.	77
Marpurg, Friedrich W.	77
Spontini, Gasparo L. P.	77
Bertini, Henri J.	78
Buononcini, Giovanni B	78
Fioravanti, Vincenzo	78
Martini, Giovanni B.	78
Rossini, Giocchino	78
Richards, H. Brinley	78
Tartini, Giuseppe	78
Cambini, Giovanni C	79
Chappell, William	79
Corri, Domenico	79
Labitzky, Josef	79
Lamperti, Francesco	79
Mazzinghi, Joseph	79
"Caffarelli," Gaetano M.	80
Clementi, Muzio	80
Corfe, Joseph	80
Crescentini, Girolami	80
Giardini, Felice	80
Goss, (Sir) John	80
Mason, Lowell	80
Neri, Filippo	80
Neukomm, Sigismond	80
Novello, Vincent	80
Taubert, Wilhelm C. G.	80
Weigl, Joseph (father)	80
Wigl, Franz J. (son)	80
Benedict, (Sir) Joseph	80
Doles, Johann P.	81
Fux, Johann J.	81
Hook, James	81
Porpora, Nicola A.	81
Rameau, Jean P.	81
Shield, William	81
Abbatini, Antonio M	82
Braham, John	82
Burette, Pierre J.	82
Cherubini, M. L. C. Z. S	82
Gemmiani, Francesco	82
Herz, Heinrich	82
Mayer, (Mayr?) Johann S.	82
Busby, Thomas	83
Ferrari, Giacomo G	83
Lindley, Robert	83
Mattheson, Johann	83
Monteverde, Claudio	83
Pucitta, Vincenzo	83
Raaf, Anton	83
Teleman, Georg P.	83
Basili, Francesco	84
Campra, Andree	84
Catrufo, Giuseppe	84
Dauvergne, Antoine	84
Hasse, Johann A. P.	84
Herschell, (Sir) FriedrichW	84
Horsley, William	84
Lobe, Johann C.	84
Mombelli, Domenico	84
Rolla, Alessandro	84
Templeton, John	84
Byrd, (Bird?) William	85
Caldara, Antonio	85
Mehul, Louis J. D.	85
Pepusch, Johann C.	85
Stadler, Maximilian	85
Zingarelli, Nicolo A.	85
Ella, John	86
Fenaroli, Fedele	86
Grell, August E.	86
Lachner, Franz	86
Carafa, Giuseppe	87
Cramer, Johann B.	87
Fetis, Francois J.	87
Gyrowetz, Adelbert	87
Maurer, Ludwig W.	87
Osborne, George A.	87
Roeckel, Josef A.	87
Burney, Charles	88
Dando, Joseph H. R.	88
Monsigney, Pierre A	88
Tritto, Giacomo	88
Auber, Daniel F. E.	89
Barnett, John	90
Fodor, Antoin	90
Cervetto, James (son)	90
Child, William	90
Ries, Franz A.	90
Boucher, Alexandre, Jr.	91
Coccia, Carlo	91
Corfe, Arthur T.	91
Dragonetti, Domenico	91
Smart, (Sir) George	91
Allegri, Gregorio	92
Ferrari, Francesco B.	92
Randhartinger, Benedikt	92
Ardito, Miccio	93
Neate, Charles	93
Perti, Giacopo A.	93
Gossec, Francois J.	95
Mace, Thomas	96
Ammon, Anton B	97
Reincken, Johann A.	99
Weinert, Antoine	99
Sulzinger, Peter	100
Cervetto, Giacomo (father)	101
Johnson, Bartholomew	103

A Review of Practical Piano Teaching.

EMIL LIEBLING.

[Both teacher and pupil will feel the impetus of the practical suggestions of this instalment of Mr. Lieblings Review. The field he is working is large and the range he gives his discussion puts within the reach of the reader the many details, great and small, in the thorough mastery of which is comprised perfection. —ED]

LESSON III.

I trust, that the preceding lessons have been helpful to teachers and pupils alike; the latter must realize that a lesson is only taken for the purpose of receiving suggestions for private study and application; the convictions of a successful teacher, and the conclusions which he has arrived at form his own particular method. Very often it may take three months to work out in its practical bearings the advice of three minutes duration, as for instance in the case of wrist and octave work, which can be condensed in almost one sentence: "stationary hand, and flexible wrist." One can practice too fast, but never too slowly; it is dangerous to undervalue competition; the race is free for all, and other intelligences are as busily engaged as your own in trying to simplify methods and to procure definite results. Never play so fast but that you have the comfortable feeling of having plenty of time to spare yet.

In the observance of repeating marks, considerable judgment must exercised; often it amounts simply to a useless repetition of matter; in other instances they are indispensable, as in shorter pieces, like Schumann's Fantasiestuecke, Henselt's If I were a Bird, etc.

The young teacher must cultivate the art of making many acquaintances. If 100 of them will yield one pupil, it is plainly to one's advantage to know 10,000 people. Taken three factors, the success is certain: an earnest pupil, spurred on to serious work by a capable master is sure to succeed; it will simply be a question of time, dependent upon individual aptness The girl, who has nothing to practice, is like the young lady, who, having a trunk full of clothes, yet complains of having nothing to wear. The quick sight reader usually makes this very complaint, and confounds ready reading with playing. Cultivate as early as possible the production of a musical tone, and enter into the details of correct touch and phrasing in every department of music study; any number of bad habits have to be constantly watched. When playing chords pupils hardly ever strike all notes, but often omit one or the other, usually those where weaker fingers are involved; the bass usually anticipates the treble part, producing a most undesirable and unintended syncopation; as to the pedal, the sins of commission far outnumber those of omission; rests are hardly ever observed, neither do ties, slurs, and marks of expression disturb the peace of mind of the average pupil; in fingering the bass of pieces, where the low bass note and following chord form one arpeggio, finger accordingly, taking the former with the 5th finger, and reserving the other fingers for the following position. Duet playing between members of the same family is hardly advisable; it leads to heated discussions and open bloodshed is narrowly averted. The pianist's manner at the piano must be easy, but not free and easy. Not everyone can assume the bearing of a Liszt, who always seemed to be improvising and rhapsodizing.

Rhythm is the soul of music; the time must always be sharply and decisively marked; watch your betters play; that elusive quality, called style, may be cultivated in that way; the best things cannot be taught, but must be insensibly absorbed; a performance may be perfectly correct, yet painfully stupid; beginners should not be permitted to use a heavy touch; defer this until the hands have been reasonably formed and developed.

One may well wonder, how the great pianists of yore really did play, when reading of their bravura performances The primitive instruments of their day probably hampered them enormously. Mendelssohn must have been a delightful artist, as also Moscheles, Kalkbrenner, Doehler, Steibelt and Herz were only virtuosi pure and simple. Such men are of relatively little value; they play everything in octaves, thirds and double sixths but when it comes to playing a composition as written they usually fail to connect; the benefits of practice are often indirect and do not show immediately, yet not a minute is ever wasted, it tells somehow and somewhere; teachers are limited by their pupils, and can only teach them as much as they are willing to learn.

Temperament has much to do with a performance; we can curb an excess of it, but are unable to supply the deficiency; within proper bounds it gives character to the player's work, and relieves the purely technical element of its perfunctoriness.

The pupil's task must always be just a little ahead of her present attainments; she will grow up to it; often existing modes of technique require a total change; the player has gone as far as possible with her own way of doing things; to advance, she must acquire new resources. To play new pieces in the old manner is manifestly no sign of progress; better acquire a new mode of reproducing the old work; nor must the teacher permit his influence to end with the purely mechanical requirements; he must address his instruction and influence to the higher realms of musical art: interpretation, feeling, sentiment and brilliancy, coupled with intelligence. We often study a year on that, which we can easily read in a day. Most students only think of getting, as it were, into the piano, and pressing the keys down; much valuable study can be devoted to getting away from the instrument with as much elasticity as possible and as quickly as we approach it. Much is gained by letting well alone; keep on advancing, and do not rehash old material ad nauseam; a pupil cannot be fooled by telling her that a lesson is satisfactory, when she herself is aware of its insufficiency; the distrust thus created, will soon undermine the teacher's influence, and when he honestly cries "wolf" he is disbelieved; locate a fault definitely and then suggest the remedy; make the work interesting and do not descend to the same often repeated old drivel concerning the efficacy of certain technical work, unless you are ready with instantaneous proof.

Employ a good teacher, and practice on a good piano; time and money will thus be saved in the end. The happy imbecile is to be pitied, who cheats others, until he succeeds in bamboozling himself also; it is his misfortune, not his fault, and yet his name is legion; he struts around, looks wise, criticises everybody, is eternally announcing recitals, and never plays anywhere.

Different actors read the same lines with varying emphasis and meaning; so do artists disagree in their interpretations; yet there are certain fundamental truths, which are patent to all; we can well dispense however with tradition, and let the young pulsating blood of the present age have its own say.

Tempo must necessarily depend upon the individual; a slight increase in speed often represents an enormous enhancement of difficulty. Very few people play an adagio slowly enough. We are all in the same boat as regards the needs of long continued practice of the most elementary technical material. The pupil gets the cue from the teacher; much has to be taken in the beginning on trust, to be discussed intelligently later on; pieces that are really too difficult remain so, and are a bar to progress.

The best results of study and close application are in the acquirement of an unconscious volition, which takes the place of definite thought; this is to be cultivated as a distinct phase of public playing.

I have already spoken of the importance of maintaining only one schedule of terms for instruction; in this connection it is also expedient to advise a similar course as to public performances; when you hear of artists playing at reduced rates, you will invariably find on investigation, that it really amounts to reduced artists appearing at exorbitant prices.

Never play a piece any faster, than you can comfortably master its most difficult parts; you might fully realize the beauties of a Chopin nocturne, and not be able to perform it; but if you can play it, you will be apt to understand and interpret it properly.

The pupil must bring to every lesson some definite results, otherwise the lesson degenerates into simply an additional practice hour. The entire task should be systematically divided for daily work and then strictly adhered to. Six hours' practice do not always represent six hours of work; often a certain modicum of talent exists without deeper musical ability; too many teachers talk at and not to the pupil; the objects of study must be clearly defined and borne in mind definitely. Make a few well selected studies take the place of the many on the same topics; cultivate the little points for public playing; no feature however minute is unnoticed, and in the aggregate it helps to give a distinct flavor to the artist; one of the many admirable points in the playing of great artists is the deliberate reserve of their performance, which is the outcome of the most devoted study; they always have plenty of time to spare.

It is one thing to know, an entirely different task to impart; pupils should not be confused by indefinite discussions; separate the explanations of all movements, and analyze clearly the varying requirements of finger, wrist or arm action; likewise the many varieties of the staccato.

When dealing with embellishments, divide them into regular values whenever practicable and play either two, three or four notes to one.

Insist upon work and results; a pupil who will not study, when afforded the opportunity, is like a person who will not eat a good dinner, which is ready for her. She had better go without it; a disposition to stumble may be the result of many causes; if you can locate them, you will be able to effect a cure; piano playing is very much like being condemned to hard labor for life; but success brings with it a proportionate enjoyment and its recompense.

Playing by ear is not necessarily harmful; the ability to do so indicates readiness of musical perception: the mental process, which underlies the acquisition of knowledge differs with the different personalities; we do not care for the "how," as long as the results are forthcoming.

The Color Edition of Bach's Fugues.

BERNARD BOEKELMAN.

[We are always interested in a striking departure from commonplace methods. Mr. Boekelmann's description of his inception and development of the color edition of Bach's fugues is therefore presented with the assurance that our readers will welcome the bit of history it brings them.—ED.]

It often happens that while we are searching for means of facilitating the study of some intricate work of art, we are struck by a happy thought, which leads us to simplify the method of instruction by the aid of external signs. It was thus that a colored edition of Bach's fugues occured to me. A lecture on the subject of "Fugue" before an audience of young amateur players gave me the first impulse to represent the structure of a fugue in colors. I consulted a capable engraver, as to the feasibility of so novel a scheme. His answer was favorable, and the editorial work was begun.

The first step was very simple. Red was decided on for the principal subject, *dux*, of the fugue, (the latin terms being used for the sake of simplifying the different translations). Deviations, rythmical melodic or otherwise, from the original form of the subject, were to be indicated by an asterisk. This constituted the Alpha of the work, but the Omega seemed far from being reached yet. The first fugue (Bach's Well Tempered Clavichord, No. 3) chosen for illustration, exhibited a *continuous* counter theme (Comes), *i. e.*, was always accompanied by the principal theme, thus involving the use of another color, (green), less prominent than red, but sufficiently clear to be seen and understood. This marked the second step in the right direction. The difficulties now seemed to be typographical only, and these, after some expensive experiments, were overcome, thanks to Mr. F. M. Geidel in Leipzig, and his coadjutors. For the third theme, occuring in the same fugue, a still less pronounced color (violet), was chosen, its quality being sufficiently strong to make it at once apparent to the eye. *The number of colors, in any given fugue in this edition, does not coincide with the number of voices, but with the number of themes*, analysis according to voices being a purely mechanical process, while analysis according to themes is as purely intellectual. Thus a fugue in five parts may be printed in only one color if there is but one theme, while a fugue in two parts may need three colors to expose its structure perfectly. The asterisks indicating variations in the theme, are kept in accord with the theme-color.

A more detailed analysis by means of colors seemed, for various reasons, out of the question. The eye would become confused, the typographical execution too difficult, and the simplicity marred. The ultimate analysis of form was accomplished by the use of various signs. The following list of signs used in the sixteen fugues selected from the Well Tempered Clavier, will give the reader a clear understanding of of the usage adopted.

A square head indicates canon form.

A square head joined to the stem at an angle indicates bits of counterpoint, *i. e.*, cases when the secondary subject is not continually used.

A triangular head indicates that the third subject does not accompany the other two subjects.

A half-square head joined to the stem at an angle indicates inversion of subjects.

𝅗𝅥 Notes with large heads signify augmentation.

♩ Notes with small heads signify diminution.

A half note with a dot in the head indicates inversion of parts.

* An asterisk indicates a change from the origina form of the theme.

↑↓ indicate whether the notes are to be played with right or with the left hand.

Black is used for ordinary counterpoint, episodes and transitions. The *large letters* under the music denote the major key, the *small letters* the minor key. Referring to the importance of the "Harmonic structures" accompanying the fugues, it must be said that carelessness of the harmonic structure causes one-half the dryness of our modern playing and ignorance of metrical structure the other half. In Bach's music, the harmonies are connected closely with the melody, as the oak tree with its roots. There is a prevalent idea, that the simplicity of Bach's harmony makes it unnecessary to attend to it in playing his music. No composer has been more eccentrically perfected than Bach in tone-color, touch, phrasing, tempo—everything in fact that is rooted in the mental conception. The harmonic structure pertaining to each fugue, might be properly called its X-ray photograph. (The numbering has been done in such a way as to direct the reader to each corresponding measure of the original. Harmonic structure helps the student to penetrate a musical composition as thoroughly as the X-rays penetrate the human body, it exhibits the inmost of a composition. *Concerning these structures it may be conceded that frequently another reading might have been chosen.* Among the sixteen fugues published in colors, there are many which can be played with the harmonic structure as an accompaniment, on an organ, harmonium or second piano, with no little benefit to the student. These structures also give the *architectonial* form of the composition, indicating where the exposition ends, where the episode, pedalpoint or stretto begins, etc. (The meaning of all these terms is to be found under the heading of "Fugal definitions and aphorisms.") A student who is thoroughly acquainted with the harmonic and melodic structure of a fugue will be greatly benefited in his interpretation.

The late Hans von Bülow's power of memorizing was not altogether a gift of genius. He knew and learned the why and wherefore of each given note. He could single out any voice of any Bach Fugue, giving its reading by memory. A remarkable feat of analytical memory was performed by Bülow. While residing at Florence, he was asked to play the E flat Concerto by Beethoven. Unfortunately there was no orchestral score to be found in Italy, and he telegraphed to Munich to his publisher Aibl for the scores and orchestral parts By some unforseen mistake of the customhouse officer on the frontier, the package was detained. Von Bülow waiting in vain for the arrival of the music, wrote out from memory all the orchestral parts, and at the concert played the solo part, leading, at the same time, the orchestra.

A well-known musician while a young student, professed once that he could learn a fugue every day. A few years afterwards he was asked how many fugues he had learned. He honestly acknowledged that he did not know a single one.

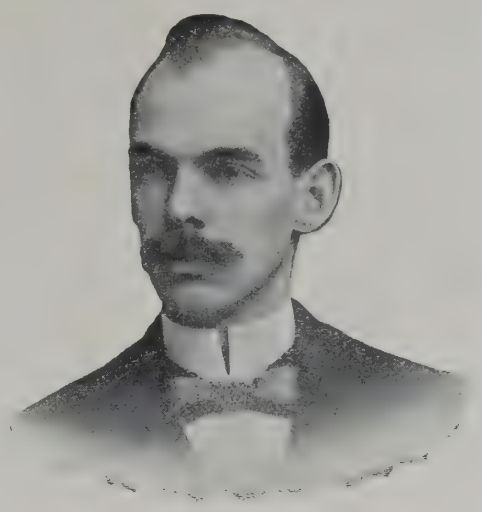
The student of Bach's fugues, apart from being benefited to attain the knowledge of contrapuntal work in the proper way, will soon feel his interest awakened in the study of all other standard works.

Music's spirit! tell me why
Thou dost sleep so silently,
Caged within a darksome cell,
Organ, viol, flute or shell,
Till sweet breath or skillful fingers
Rouse the melody that lingers,
Slumbering in thy prison bound;
And thou dost in tuneful sound,
To a touch thou lovest well
All thy hidden magic tell,
And the eloquence that lies
In thy wakening ecstasies.

—*Miss Strickland.*

Then from the neighboring thicket the mocking bird, wildest of singers,
Shook from his little throat such floods of delirious music,
That the whole air and the woods and the waves seemed silent to listen.—*Longfellow.*

Memorizing Music.



HARVEY LEWIS WICKHAM, L. MUS., L. C. M.

[Several articles on memorizing music have been published in THE MUSICIAN. This approaches the subject from a new quarter, and, hence, has new interest.—ED.]

His mind was wax to receive and marble to retain, is the striking phrase with which we describe the possessor of a good memory. Von Bülow, for example, is said to have been able, after carefully perusing a composition, to play it forthwith in public, without the notes. Here is the receptive wax.

On the other hand, it is Humboldt, who describes de Kontski's perfect performance of a work which he had not thought of for thirty years. Here is the retentive marble.

The power of recollection is dependent upon the faculty of attention. A deeply cut inscription outlasts the lightly graven word, and an intellectual impression, to be permanent must be vivid.

"I have forgotten" is an expression found in the mouths of those that never knew. Whatever is well understood is profoundly interesting and does not readily pass from the mind. Call to witness the fact that many, quite indifferent to common things, are brilliant workers and absorbed thinkers in their own specialties.

John Herschel, says tradition, could remember every figure of the long and abstruse mathematical computations made in his astronomical works. He frequently completed an extended calculation, then called his amanuensis and dictated the whole from memory. To him, numbers were real and living personalities, no more difficult to recall than the faces of friends.

Likewise in the mind of the student, music must be something beside a lifeless abstraction, or it will come and go leaving no trace.

A composition appeals to the pianist through three channels; the ear, the eye and the muscles of the hand. The object of study is to deepen these several sets of impressions, which will now be treated of separately.

With the exception of rhythm, that which is received through the ear is of little utility to the average player. Even possessing a distinct idea of the sound of a passage, he is not able to perform it.

This is the result of the condemnation which the art of playing by ear has had heaped upon it. Playing by ear, when not allowed to usurp the place of more serious studies, is not a bad habit, but an accomplishment. Everyone should be able to reproduce upon the keyboard any effect which is distinctly conceived, mentally. To acquire this ability, learn to read vocal music at sight and by syllable. Nothing will sooner quicken what Schumann termed "the inner ear" and lift the performer above an automaton. When tones exist so clearly in the mind that they can be sounded by the voice, it requires but little practice to sound them upon the instrument.

Execute familiar strains which you have never seen written down. Attempt the same with phrases heard but once. The ability to retain acoustical impressions will thus increase.

The memory of the eye is next for discussion.

A *modiste* can describe the costume of every individual that passes, chiefly because she knows what to look for. The piano student seldom knows what to look for, save the notes. He is like one who, having learned German orthoepy, attempts to read German script, which, with the eye taxed with the examination of each letter, is an irksome task. The more rational linguist, familiarizes himself with the aspect and meaning of certain combinations, which he recognizes at a glance. He does not regard them as accidental and unrelated agglomeration of letters, but as the varied descendants of a few primitive roots; and prefixes, terminations and orthography become the subjects of careful scrutiny.

Phrases, which are the words of music, have also their peculiarities, which being observed, fix firmly in the memory.

Discover the melodic features of each figure, it probably indicates some chord, and even passing notes are apt to follow a logical design. If they are continuous the result conforms more or less closely to some scale, deviations from which need to be noted. The naturalist portrays an abnormal specimen by recalling its peculiarities only, and painting the remainder according to the usual form.

In Louis Thiel's "Chromatic Fantasie" in A minor, there occurs a passage, seemingly without plan; yet every third note is followed by one a semitone above it. It is the observation of such facts as these which reduce the task of memorizing to a minimum.

The trio to the minuet of Beethoven's seventh sonata begins with the tonic triad of G played by the right hand as a broken chord. This figure, after seven repetitions, is changed as follows:

The two lower tones are raised one degree of the scale, the highest remaining unaltered. After six repetitions, the figure is again modified, the two lower tones going one degree below their position at the start. When this is understood, sixteen measures have been learned, for the whole passage is, after a while, repeated.

The student of form knows when to look for the recurrence of larger divisions and what modulations to expect. The student of counterpoint knows when the parts, at specific intervals, respond to each other in mimic dialogues, called imitations. These studies are, therefore, indespensable to those who would become independent of the notes.

There remains one other phase of the memory of the eye to be investigated, namely the power of the imagination to retain optical impressions long after they have passed from the retina Whist players often profit by this fact, and without conscious thoughts, hold mental pictures of the cards that have been played. To the pianist, remembered aspects of keys struck as well as of notes upon the staff are often helpful.

Minute written analysis of one or two pieces are of inestimable advantage in this connection as they tend to develop powers of observation which nothing can escape. It is not until such of its features as are expressible in words become patent to the pupil, that a piece of music can make upon him a deep and lasting impression.

The third medium cited, is the muscles of the hand.

It is a matter of common knowledge, that the oftener the brain is called upon to emit the same volition the more readily the members respond to that impulse. Well trained troops, having had certain evolutions carefully explained to them, finally execute the same at a mere word from the commander.

Carrying the illustration further, several circumstances arise which merit attention. The same order, for example, is always responded to by the same motions. The pianist should, in like manner, always execute the same combinations of notes with the same fingers.

Again, if the military officer does not exercise his forces in the same tactics at short intervals, their discipline will deteriorate. Not only multiplicity, but frequency of repetition, is a factor in their education. A difficult passage in music, therefore, will be much more readily overcome by practicing it by itself than by playing the entire composition each time. The slight impression made by the first contact will be effaced before it is reached again if long parenthesis intervene.

Every thought makes what may be termed a fold in the yielding substance of the brain, which from that moment, becomes predisposed to the reception of the same idea. Moreover, a portion of each volition remains fixed, as it were, in those aggregations of *gray-matter* which constitute the sub-stations of the nervous system; rendering them in fact, minature brains, capable of independent action. Hence the power of habit, and the necessity of storing up in the nerve-centres acquired inclinations toward correct impulses. The inability to memorize arises more often from the neglect of such helps as have been enumerated than from any organic deficiency in the pupil.

You have no idea how hard they make Cramer's studies here. Ehlert makes me play them tremendously *forte*, and as fast as I can go. My hand gets so tired that it is ready to break, and then I say that I cannot go on. "But you *must* go on," he will say. It is the same with the scales. It seems to me that I play them so loud that I make the welkin ring, and he will say, "But you play always *piano*." And with all this rapidity he does not allow a note to be missed, and if you happen to strike a wrong one he looks so shocked that you feel ready to sink into the floor.—*Amy Fay.*

The Gymnastic or Table Exercises, a prominent feature of Grade I, of the NATIONAL GRADED COURSE, deserves especial mention. All of these exercises are clearly illustrated by correct cuts, made especially for this work.

A Few Words About Methods.

FREDERICK A. WILLIAMS.

In writing about methods, I have in mind the work of the pianoforte teacher.

How many teachers there are with different methods, and some with no method at all, who are, in the majority of cases, giving first-class instruction, and who have pupils to show for it. The teacher who says *his* "method" is the only one that will make a good pianist, reminds me of the patent medicine man who says his medicine will cure everything. When a certain method becomes a teacher's hobby, it is time for the public to look out for him, if they do not want to be swindled.

I have known of teachers who would give all their attention to to a certain kind of arm movement, to the neglect of other more important studies, and when they attended a piano recital, given by any well-known artist, their attention would be so taken up in watching the movements of the arm and wrist (to see if that pianist used the *right* method), that the beauties of the music, the expression, phrasing, etc., would not be noticed. Such a person would enjoy a recital given on a dumb piano just as well.

A good method is a good thing if used judiciously, but *all* pupils cannot be taught alike with success. The experienced teacher will understand the ability of each pupil, and will instruct him in a way that will bring about the best results. If parents of pupils would think more of employing a teacher who is conscientious and who has had experience in teaching, and not think so much about method, they would do well.

Every teacher has probably been asked this question: "Do you teach the *German method?*" Most people who ask this question have vague ideas about music teaching. I suppose there are as many different methods in Germany as in any other country. In most cases these people have reference to foreign fingering when they say "German method." The latter, however, sounds more pretentious fo a great many

In closing this article, I wish to say a few words in regard to instruction books. I think too many teachers are apt to get into a rut, and use the same old instruction book year after year. It is surprising to see how many teachers stick to "Richardson's *New* (?) Method," "Bertini," etc, when there are such excellent modern works that are much more interesting to both pupil and teacher, and which will bring about much more satisfactory results in less time. It is best not to use an instruction book that was used by the pupil's mother or grandmother. Instruction books are sometimes handed down from one generation to another.

Parents who buy modern books will save money by doing so. To be successful in teaching, one must keep up with the times.—*Musical Messenger.*

The Mother of an Artist.

MABEL WAGNALLS.

[To the observer the life of a successful artist appears replete with all that makes for happiness and joy. There are, however, many darker shades to the picture. The following article presents one of these darker shades.—ED.]

When other mothers call their work done this mother's work is but begun. The child has been raised to maturity, but the artist is yet to be. The American mother of a musical daughter feels herself called upon to face Europe and the ills she knows not of, seasickness and homesickness coming first. The daughter is young and can quickly adapt herself to new surroundings, while the father at home is diverted by the routine of business, and comforted by the commiseration of friends. But not so the mother. No loneliness can equal the isolation of a life among strange people, a strange tongue, and strange customs. The newcomer is misunderstood, she seldom understands, and she cannot even apologize for the *faux-pas* that result. And far from being commended for her courage, she more often hears insinuating remarks about "the women who travel around Europe while their husbands stay at home to earn the money." But faith in the daughter's talent and regular letters from home must sustain her, for there is little else to rely upon. The food is at first distasteful, the water she cannot drink, and the weather—if they arrive in Germany during the Fall—is a perpetual drizzle. Many a time, when the daughter is away at her lessons, does this lonely mother succumb to the tears occasioned by thoughts of home. But she dries them resolutely and looks up eagerly as she hears returning footsteps

"I can always tell how Rita's lesson has gone by the way she turns the door handle," earnestly remarked one mother, and another has declared that the manner of mounting the stairs was always a sure indicator.

It is when the steps are lagging and the door handle turns slowly that the mother of an artist reveals her true heroism and fills the greatest need. When Rita, after a few moments of brave control, collapses upon the sofa and sobs out her musical misery, then with gentle sympathy and wise reasoning this mother builds up again the hope and determination that for the time being have utterly departed. It is hard to practice seven hours a day to prepare your lesson as best you can, and then, because of nervousness, to stumble over your most practiced passage, to forget at the least-liable phrase, and be scolded in German and dismissed in silence. More than one poor girl left alone to this fate has been driven home, either by steamer to America or by suicide to the unknown.

But, with a judicious mother to help her analyze the mistakes of the day, Rita goes at it again, practices more thoughtfully, and comes home from the next lesson with bounding steps and a bright smile. And so the time goes on. They had expected to return in two years, but an artist cannot bloom and blossom in this short time. They are a rare plant and must be developed in the rugged soil of work, under the glowing heat of ambition and also an occasional shower of tears. Another year is added to the original plan, and then another.

"Her teacher says she can appear in public next Winter," writes the ever-confident mother to the doubting ones at home. Lucky, indeed, are both mother and daughter if, during all these years, they have maintained their health. Sickness means a return home and hopes forever demolished. But where both are strong and the daughter's talent and industry are equally great, the longed-for goal will at last arrive. The day is set, the die is cast for Rita's European debut As the day approaches the enormity of the undertaking becomes more and more evident. A failure would mean an absolute waste of all the past years for it would reveal that Rita though possessed of all needed knowledge and facility, was yet lacking in the one mysterious something—spirit, magnetism, abandon, what you will—that makes an artist

Rita grows daily more anxious and industrious The mother hears the programme so often that she, too, knows it note for note and is painfully aware of every danger point.

But at last the eventful hour arrives. The mother has helped her daughter dress, has heard her final trial touch of the keys, and has bade her have courage and wished her well. There is no more to be done now but to sit in an obscure corner of the concert *saale* and wait.

The audience file in all bright and laughing, but ready to hiss (so the mother knows) if their musical ears are jarred. The orchestra tunes up and the lights are turned on. Let no one envy that pale little American woman in the corner.

She sees Rita come forward and bow rather awkwardly, then take her place at the piano. The conductor raises his baton and the orchestra thunders forth the opening bars of the concerto

The mother's thoughts are by this time in a panic, six measures yet, then Rita must begin. Suppose she has forgotten! I wish I could motion or remind her! Four measures; now the fifth! Rita, ah!

The mother nearly faints with excitement as she hears the first chords of the piano resounding clear and strong. But there is no let up to the nervous tension throughout all that long concerto. The audience may applaud after the first movement, but she knows the second one is still more difficult, and that there is one passage in the third movement which Rita had often declared she never could feel sure of.

Is it to be wondered that Albrecht Niemann's wife never would hear him sing in opera, and that John Drew's mother never would see him act!

When Rita sails home on a sea of glory friends will congratulate her mother upon having such a gifted daughter, but it is doubtful whether these same friends would consider the achievement worth the sacrifice if they knew what it meant to be the mother of an artist.

Moriz Rosenthal.

F. W. RIESBERG.

[It would appear from the letter translated for THE MUSICIAN, and included by Mr. Riesberg in the following sketch, that the pianist wields a caustic pen as well as facile fingers, and is fully able to hold his own with the critics. Mr. Riesberg's communication is especially interesting in view of the pianist's coming tour.—ED.]

EDITOR OF THE MUSICIAN:

Dear Sir—The writer, who was a fellow-student with Rosenthal, in Weimar, under Liszt, in 1883-84, well remembers the rocket-like appearance of the subject of this sketch. Unlike the rocket, however, he went up to stay up. He made nothing less than a sensation here in 1889, and, if all reports are true, will eclipse this now. He is said to practice twenty-six hours daily, play the piano with his back to the key-board, and perform other unheard-of feats. When he played for the Empress Augusta she complimented him thus: "I have heard Clementi, Herz, Thalberg, Rubinstein, Liszt (Rosenthal bends lower and lower until he nearly falls over), but not one, not one—perspired as you do at the piano."

A most interesting episode in the life of the pianist, and one which at once gave him an international fame as a witty and caustic writer, was his renowned controversy with the famous critics, Ehrlich, of Berlin, and Hanslick, of Vienna. This came to a sudden close on the publication of the appended letter in the *Wochenblatt*, Englished for THE MUSICIAN:

"*Dear Editor:*

"Your conjecture that I might have something to say in reply to the Ehrlich letter is correct: a short *resumé* of the sad tale. When I concertized in Berlin, in 1890, Mr. Ehrlich let forth such blasts of praise in the course of his critical remarks that a more or less illustrious older colleague remonstrated, and so effectually that, in his next criticism, he no longer compared me with Tausig, but with a —— music box! *O quae mutatio rerum!* My query received the ingenuous answer from Ehrlich that 'he had not felt well,' had 'had the rheumatism in his arm.' I wonder if this rheumatism was not caused by the sudden change in the atmosphere of the two criticisms?

"This chameleon-like change, and not the amusing and amazing invention of my limited knowledge of the Bach expression marks (??), was the reason that Chief-Editor Levysohn withdrew my concerts of this year from Ehrlich's critical jurisdiction.

'His other accusations are nearly as rapid as his correspondence with the critic, Court Counselor Hanslick. In March the worthy Counselor wrote (*Freien Fresse*): 'Herr Rosenthal developed an incomparable delicacy of touch and execution,' and if I am now 'unmusical' it must have come through too frequent ponderings on Hanslick's scribblings.

"It goes to my heart, however, to read of his deeply-troubled soul and his gentle, touching plaint that I 'had not recognized him.' Be consoled, dear Mr. Court Counselor, I certainly shall make good my unheard of conduct; I will raise my hat in the most elegant *legato* arches imaginable, I will hum Schubert's 'Now Do I Greet Thee' as often (or as seldom) as I think of you, and I will bend my back as round and hollow as one of your best feuilletons! So may repose and peace again possess your conservative old soul, dear Mr. Court Counselor, or, if you will permit, the familiar 'thou.'

"'Countless as the stars above
By me wilt thou be greeted.'

"Finally, permit me to suggest that, in order to save him the trouble of writing so many papers separately, I will gladly loan Mr. Ehrlich my Hektograph!

"MORIZ ROSENTHAL.

"*Vienna, February, 1892.*"

This was certainly a severe reply to his critics, and merited the reputation as a writer which it brought him.

F. W. RIESBERG.

Sonata Readings.

DR. HENRY G. HANCHETT.

[Dr. Hanchett speaks with authority on this subject, the success of his own Beethoven readings being pronounced. This outline of his plan is furnished by our special request.—ED.]

Shakespeare readings, Browning readings, and authors' readings have become established institutions in elocutionary circles, to the great advantage of literary culture. Why should not Beethoven readings and sonata readings be adopted in pianistic circles with the prospect of equally good results in musical culture? There are points in Shakespearean scenes that are unnoticed by the ordinary reader until specifically presented by a comment of the elocutionist; there are circumstances in connection with which a Browning poem was written concerning which a few words of explanation are necessary and most helpful to him who would understand the verse. Schumann and Chopin also composed much which can be made more significant by side lights. There seems, then, to be room and reason for sonata readings.

The authority of one of the most prominent of New York's critics has been recently given to the statement that few piano students who play sonatas yet realize that a "sonata piece" consists essentially of two contrasting musical thoughts, displayed first individually and later blended together; yet this is the most palpable distinguishing mark of the sonata form. But, if few have noted the feature of two subjects treated by rules in a first movement, how very, very few have found out the elements upon which is based the unification of the different movements of a sonata—the points which make a sonata not a group of three or four pieces in different styles, but a single composition in several different movements. Nay, how few are those who are capable of isolating, appreciating, and recognizing in different situations the elements upon which depend both unity and contrast in a complete sonata.

There is, then, an educational work to be done in making the structure, beauty, and meaning of sonatas (and not sonatas only) clear to those who can play them, and significant to those who, without playing them, desires to hear them intelligently. This work requires, on the part of the teacher, some literary ability, much critical acumen, logical faculties, and artistic skill as a performer.

It is novel work and must, therefore, be introduced under favorable circumstances. A class of fairly good size should be secured, so that the cost to each student may be kept small while yet a fair return is assured to the teacher, who will find the work rather expensive in time for study and practice. The Beethoven sonatas will afford the best material for illustrations, because they are most widely disseminated. Every person who makes any pretense of being a piano student owns them, and so they can be used without increasing the expense to the class, for it is essential that each student in a well conducted sonata reading have his own copy of the work under consideration, and have its measures numbered for reference.

Measure numbering is apt to involve a little confusion. Different plans have been suggested, and the different editions lead to irregularities, whatever plan is followed. Yet it is better to have various editions in use by the class, since discussion is likely to result, in spite of the slight annoyance that may be occasioned by the inevitable irregularity in the numbering. The best rule, all things considered, is that given by Harding in his complete analysis of the Beethoven sonatas. This rule requires a number to be placed before every bar, no matter how small a fragment of a measure may thus be counted. The irregularities result from the fact that different publishers have inserted double bars by different rules; some put them in at every change of meter, tempo or key, while others do not, and in some cases the last two or three measures before a repeat mark have been reprinted as a second ending, in order to fill out a page in a special edition, one ending only being ordinarily given. It is well to make comparisons with Harding's analysis while inserting the numbers, but even that precaution will not secure absolute uniformity, because Harding does not state the total number of measures in any movement, but mentions only those to which he wishes to direct attention. In practice it is usually sufficient to write the number of every fifth measure.

Beethoven readings should be given in course If anything like thorough work is to be done it is useless to try to accomplish it in a single exercise or with a single sonata. An analysis of the points of chief importance in any work can be given with great profit at an analytical recital, but a systematic course of sonata study requires time and patient thought. It is best to finish each exercise with the best available recitation of a sonata, and the consideration of a particular subject in relation to that particular sonata, with this recitation, will make up the reading. The earlier readings of a course should be devoted to picking out the elements of which a composer does or may avail himself in constructing the work; later readings will consider sonatas as wholes, in which elements previously studied will be noted as they occur and in their relations.

Rhythmics will prove an excellent introductory subject, allowing of a comparison of metronome marks in different editions, criticism of the meter signatures, study of syncopations, methods of securing accentuation, relations of graces to the rhythm, but especially an investigation of rhythmical designs, their expansion, contraction, modification, imitation, development, and contribution to the unity of the work. For another reading, harmony may be the subject, and much may be made of the number of intrinsically different chords and progressions employed in a given short passage; of the determination of the attunement, and of the distinctions, made out by the ear alone, between modulations and temporary transitions, of the violations of pedantic rules sure to be discoverable in almost any large work, and especial y of extended sequences used to secure unity in the several movements. The readings on melody, imitation, and counterpoint are sure to bring out many interesting and important points, each of the three subjects requiring at least one lesson to itself.

Development is a subject that will gather up many fragments previously considered, and show how rhythmical, harmonic, melodic, contrapuntal, and imitative knowledge will enable a composer to stamp his individuality on an inspiration and cause it to grow into a creditable art work. Punctuation and structure will be subjects for late use in the course, putting before the student the outlines of the groups upon whose relations depend the forms used in the chosen sonatas. Separate readings upon unity and upon musical significance—its source and sonorous basis—will round out a course whose value to the serious student of music it would be hard to overestimate.

It goes almost without saying that the purpose of such a course is to make intelligent listeners. Hence it is quite feasible to admit to a class those who do not play, provided they have some acquaintance with music and are mature and intelligent. The teacher should be concerned to make every point clear, to associate the actual thing with its name and its use, to clear away any confusion or obscurity that may be associated with such technical words as rhythmics, meter, rhythm, imitation, transition, attunement, sequence, and others which have been used in this article for the sake of brevity, and because the article is addressed to musicians. Even professional pianists and teachers, who make use of such terms, are often found to be ignorant of their actual significance as applied to a great sonata, for example, and too much pains cannot be taken to make sonata readings clear and simple while yet comprehensive. When so made, a somewhat extended experience enables the writer to speak positively of the great interest, amounting almost to fascination, with which they are welcomed and enjoyed by serious students of music.

The Mischievous Brownie.

[The following reprint speaks a parable which will be appreciated by music teachers and should be well impressed upon the memories of many little pupils.—ED]

Once upon a time there was a little boy who had for a companion a Brownie out of the woods. This Brownie was a pleasant fellow; he knew how to cool the air in midsummer, and how to keep you snug in winter time. If you were tired, he rested you; if you were cross he lulled you to sleep; he persuaded you to put off hard studies, and read only pleasant books; he insisted that long walks were not good for you, and that it was some other fellow's business to do all the things you did not want to do.

Do you wonder that Boy liked him? But Boy's mother knew something about his tricks, and often warned her son against the Brownie.

One day, when Boy and his mother were out walking, they met a man in a sorry plight; he was ragged and dirty and faint with hunger.

"What is the matter?" cried Boy.

"Alas!" said the man, "that mischievous Brownie (calling his name, which I haven't told you yet) made me believe that he was my friend, but presently he brought a wild beast out of the wood, which has torn down my house and almost destroyed me; the beasts name is Poverty."

Soon after this Boy heard of one who was so stupid and ignorant that no one would trust him with work.

"Was he never taught to work?" Boy asked.

"They tried to teach him when he was young," one answered, "but he would do nothing but play with that mischievous Brownie, who tore up his books and broke his tools."

There came a dark night when a robber broke into Boy's home, intending, perhaps, to murder as well as steal; fortunately they seized and bound him, and when he was asked what brought him to do such wickedness, he groaned aloud and said it all came of listening to the Brownie.

"Come, Brownie!" cried Boy at last, "you have got to go! I will not listen to you another day."

So Boy's mother gave him a whip with three lashes: one was industry, one was patience, and one was perseverance. But the curious thing about this whip was, the Boy had to use it on himself! When he did this faithfully, the mischievous Brownie fled howling away.

Did the whip hurt when Boy used it on himself? Well, just at first it stung a little, but by and by it ceased to hurt at all, and only gave Boy a delightful glow and a bounding pulse.

Now I have told you this story about the mischievous Brownie, because I have heard, dear little listener, that he has been seen prowling around your house! I want you to beware of him and of his snares for ever. And his name is idleness!—*The Nonconformist.*

Music and Memory.

ERNEST ONSLOW.

In its helpful and comforting influences, one of the most powerful effects of music is in awakening tender memories of the past and recalling pleasant associations. This influence has attracted the attention of physicians, who are advocating the aid of music as a healing factor in a certain class of mental diseases.

In one of the interior towns of Massachusetts there lived an influential man, who was the owner of a large manufacturing industry, whereby he had accumulated ample means for all his wants and the maintenance of his family. In addition to his being one of the leading citizens, he was a faithful officer in the religious society of which he was a member.

On account of heavy endorsements to accommodate a friend, who proved unworthy of his confidence, he lost his entire property and means of support at an age when it was too late to recuperate.

The blow fell on him with such force that his mind gradually failed until he knew nothing of his surroundings or of passing events, and could not recognize the members of his own family, becoming entirely helpless.

A few weeks before his final release, I ventured to try the effect of music upon a mind so oblivious to all external things, and began singing an old melody to the hymn

"When I can read my title clear
To mansions in the skies."

Before completing the first verse, the tears started from his eyes, and he not only joined in singing the melody, but sang the very words with me. I tried several other tunes and hymns with which he had been familiar with the same result, but on the cessation of this music there was no further indication of intelligence.

Many students of mental science have formed conclusions that the earthly human mind is divided into two degrees, viz.: the external and the internal, or sub-conscious degree. The external degree receives through the senses the impressions or emanations of things and events which surround us, but the internal degree stores them away for the use of the memory, and in this sub conscious degree are hidden many things which we not only have forgotten, but also which the external degree received and transmitted without our cognizance.

In the case referred to, the disease affected the operation of the external degree of the mind, and for the time being music alone had the power to penetrate to the interior degree and to awaken earlier memories into temporary expression.

But, as these conclusions belong to the unlimited field of telepathic science, it will not here be advisable to enter a realm which has not yet been associated with musical theory.

When I have finished a composition, that which really gives me pleasure in it is the progress I see in the work, and the hope that it may lead me to attain greater excellence in the next.—*Mendelssohn.*

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Half-Trained.

Where can be found a condition of misery more complete than that of the half-trained man? His aspirations and ambitions, his natural talent—often times very great—his ability or skill, developed just enough to allow him to enter the vestibule of success, but insufficient to carry him further, all unite to make him dissatisfied, discontented, uneasy. Far better for him if he were wholly untrained, for then he would not be tempted to go beyond his length, remaining satisfied within the contracted limits of his powers.

There are many phases of this incomplete or half-trained condition and they invariably result in practical failure. The half-trained teacher knows enough to begin with right methods and plan for great results, but soon reaches a point beyond which he cannot go. The half-trained pianist or organist has technic and knowledge enough to taste the delights of the literature of these instruments but cannot satisfy the longing thus aroused for a fuller enjoyment of the treasures it contains. The half-trained singer spoils the freshness of his untrained but, it may be, natural expression in song, receiving in return an uncertain, stilted, imperfect, and therefore unsatisfactory, method, finding ashes in the mouth when the ripe fruit was expected. This half-trained condition restricts the productive or interpretive powers of the talented without restraining the innate desire for and understanding of the higher things of artistic musicianly life.

Training is designed to prepare one's powers to do in the shortest possible time and with the least effort that which is to be done. The muscles of the pianist or organist, and the vocal organs of the singer do not perform, with directness, certainty and ease, the various acts required in the performance of his specialty until the right degree of training has made them purely automatic in their action. Before this state of training can be reached, the controlling power of all, the brain, must receive a disciplinary treatment which specializes the actions designed to become automatic. From this it can readily be seen that training is what is wanted, not practice merely, but training, a discipline which controls, directs and enforces systematic action until the mental and muscular mechanism becomes smooth in its movement, prompt in response, reliable in action, easy of control.

In no degree does the half-trained musician possess these requisites. On the contrary, he is even worse off than the entirely untrained amateur. What little effort he has made toward the subjection of his powers only adds to the uncertainty of his position. Muscles, which, if left to themselves, would do in some manner the action attempted, are made to hesitate between the promptings of their intuitive impulses and those exerted by the partial training they have received. The action of the brain in controlling that of the nervous and muscular organization has not yet become decided and invariable, hence the right and the wrong finger of the pianist try at once to touch a key; the throat of the singer is just enough under control to be uncontrollable, because he is too conscious of its weakness; the interpretation is hesitating and without authority, because the interpreter knows just enough to be all too aware of his lack of knowledge. As in the case of the man, mentioned in Holy Writ, from whom the devil, being cast out and wandering disconsolate, finally gathered seven other devils, worse than himself, and entered again into the man, whose last condition was far worse than the first, so it will be in this.

The lesson to be learned from this is obvious. Do not stop at half-training. Leaving the first principles go on to perfection, being content with nothing less. Perfection may not be attainable, but it should be striven for none the less earnestly. It were better not to be trained at all than to be half-trained. In a lecture recently heard, an incident was quoted of a young lady who sang so beautifully and with such utter unconsciousness of self, that the lecturer at once decided she was either a most perfectly trained artist or a natural song bird as yet unspoiled by immature training. Later he was asked to advise her as to future study. He asked if she were prepared to prosecute her studies to the bitter end both financially and otherwise. If not, he advised her not to study at all, as the inevitable result would be the total loss of her present beautiful unconsciousness of self without its being replaced by the unconscious confidence of perfect and complete training. And it was good advice.

It is much better not to lose the first bloom of freshness and to remain untrained than to begin, go a little distance and then stop short of the goal. The old adage: "Look before you leap" is applicable in this case. Count well the cost, be sure of your ground, planning for the future but not overlooking the present. This done, determine not to cease your labor until you are beyond all danger of being half-trained.

ARTHUR L. MANCHESTER.

Past, Present and Future.

Our readers need not feel in the least dismayed at the comprehensive heading announced above. The writer does not intend to unfold the entire past, moralize with expansive fulness upon the present, nor yet associate himself with the prophets. This formidable title simply means that THE MUSICIAN has completed its first volume, and hence it is fitting that all concerned should review what has been done, see if the present shows the results which should naturally accrue from our promises, and take a fleeting glance into the future.

Our past, therefore, embraces only the twelve months' life of THE MUSICIAN. Our present is what we are doing now, our future—well, let the past and present speak for it.

Now do you begin to square yourselves to stand a broadside of self-eulogy? If you do, kindly sit at your ease again; there will be nothing of the kind. A reference—of course you will have your volume bound, that this may be conveniently done—to page 8, first column, will bring to your attention this assertion: "The name 'Musician,' if carefully considered, will afford a good indication of its policy, to wit: Musical Culture." In column two will be found these statements: "We hope to make its columns the vehicle of free discussion of every vital point of musicianship," and, "We want it distinctly understood that it is not to be a journal for the select few, or the medium for airing a pet theory or hobby, but a place where the humblest teacher may say his say with freedom." There is no evasion in these statements; they are to the point, and have been the guiding principles of the journal. Self-praise will not blind you to any remissness on our part, in living up to them, so we do not propose to tell you what you can easily discover for yourself, but simply call your attention to a few points of mutual interest. Our past can be treated in few words. Beginning its career as an educational music journal, promising freedom of speech to all, it has steadily endeavored to keep its faith with every subscriber, and we feel that we have fully done so.

Even the casual reader must see the evident care and expense in the make-up of the paper. While a new journal is not expected to be self-sustaining, from the first number to the last of the volume it can be seen that the question of how cheaply the mechanical work could be done has not been considered. The question was, how well. The result is a volume which, in appearance, will grace any library. Nor has this been done to cover any other defects, or made an excuse for retrenchment in other departments. A perusal of the table of contents printed in this issue will show that we have kept our promises as to contributors, and, in addition, have brought new and instructive authors before our readers. We have steadily inaugurated new features, engaging eminent specialists, at no little cost, to carry them on. We have endeavored to make the editing broad, catholic and fair, to give credit to whom credit is due and to make every reader feel himself or herself personally addressed. Perhaps we have failed to impress our readers with the next point, but nevertheless there has been the effort to act as much for the benefit of our constituency as for our own, on the ground that the two interests are identical, and that we will prosper in proportion as we benefit them. There is one point more which we desire to especially emphasize. A contemporary in noticing our advent said it was impossible for THE MUSICIAN to be an ideal journal as it was the organ of a publishing house. We ask our readers to critically scan every article, paragraph, notice and line in this volume, and point out to us a single instance where the literary portion of the journal has been given, in the slightest degree, an unfair personal or business bias. If there is the slightest appearance of such bias the publishers are entirely innocent, for the editor was given absolute freedom to use those columns independently of the business of the house. We propose to make THE MUSICIAN an ideal music journal, and no personal considerations will be allowed to interfere. We have not muzzled our contributors, nor twisted their contributions and we believe the prediction of the aforementioned contemporary has failed of fulfilment.

With this brief backward look, let us turn to the present. This is our first holiday number, a fitting conclusion of the year's work. In size, appearance and contents it is surely striking. It brings new thoughts, suggestions, inspirations, it continues the three series of valuable lessons and begins a department which should make it welcome in every home. The Young People's page, conducted by Thos. Tapper, will be for that class heretofore overlooked, the younger music pupils, who would read if they were written for. Mr. Tapper will write for them and not only interest them, but do them good, and lighten the teacher's labors. We are sure our readers will be interested in the personality of the various contributors, as shown in their portraits, being brought, in a measure, face to face with them.

The sixty pages (exclusive of cover) contained in this holiday issue, twenty-four of which contain the best thoughts of the best writers, sixteen more presenting a collection of music of the most attractive kind, must certainly give rise to the question: Can any one interested in music or musical literature afford to be without a journal so progressive and valuable?

We extend holiday greetings to all whom the December MUSICIAN may visit and hope any who have not been visited by it regularly, may see to it that its visits do not hereafter fail them.

As to the future, the past and present are promises more potent than those formed from mere words. What has been done, will, whenever possible, be better done, where there has been failure, every effort will be made to substitute performance, and the policies of the past will be those of the future unless, by increased breadth and liberality, the usefulness, value and scope of THE MUSICIAN can be increased. In such case progression and liberality will be our watchword.

In addition to the many illustrations scattered through this number of THE MUSICIAN, we give a beautiful color supplement, The Idyl. Whether included in the bound volume of the journal or taken out and framed its artistic excellence cannot fail to please. It is but another of our efforts to make THE MUSICIAN an ideal artistic as well as educational journal.

Those who bind their music papers will hail with pleasure the index accompanying this number. It has been prepared at some cost and is a feature not usually included in journals of this class. Its evident value, however, has impelled us to furnish it as a means for ready reference.

Music enters into the inner sanctuary of man's life, refining and clarifying its source.

For the Young People.

THIS DEPARTMENT WILL BE CONDUCTED BY MR. TAPPER.

Music in the Busy World.

THOMAS TAPPER.

"Let the older one think not of himself, but let him love the younger for the sake of the inheritance which he places in his heart to cherish anew; for the day will come when the same shall be proclaimed for the welfare of humanity, the world over."—*Richard Wagner, Opera and Drama.*

Never before has any one, high or low, rich or poor, had so good and so great opportunities to partake of the joys and benefits of music. Every day busy writers are wondering and working (for it is the wondering of a writer which sets him to work), to find a way by which people may be led to know more about music, and to find greater happiness in it. And for whom, and in what way do they accomplish this? They think about all the classes of people, about those who know much and those who know little, about the young and the old, about the sightless and those blessed with true eyes; even about the criminals and the unfortunate, and about all of these the thought is—how shall we work and speak in such ways and words as will give them joy and increase their love for what is noblest and choicest in life? All who work, whether it be at the desk in writing thoughts for others to read, or at far ruder occupation, may have at least some of this purpose in mind; namely, to increase people's love for those things which are beautiful.

Once a Roman emperor wrote that we should understand the world's affairs better if we would but go, in fancy, far above the earth towards the blue sky over us. Let us try it. If we look down to behold what men are doing in behalf of sweet sounds, what shall we see? Many activities, to be sure; busy schools, busy teachers and students, busy printing offices, busy editors and readers—so many busy people, in fact, that, if we should close our eyes and think of them a moment, we might almost conclude that all the world is busy singing, playing, writing, and thinking about beautiful tones. But, if there are many people thus employed, there are yet thousands of others. Near all the great cities stand huge factories. (Some day, when people *truly* love the beautiful they will be very careful where they build the factories, and they will not be as ugly nor as filthy as we now often have them.) Well, some of these factories of every city employ skillful workmen and women, who labor, day after day, in making music instruments. Each one must do a little part, and do it well. So we have organs and pianos, and brass instruments, and all other sorts, an infinite variety altogether, and the best of them are those made bit by bit, but with such great care that when the bits are put together the whole shall be found perfect, because the parts have been made by people working for perfection. Then the completed instrument—perhaps it is a piano—is carefully packed, put upon a wagon, taken to a railway station, thence to some fine room, undoubtedly in the city, where it is exhibited until some one, who is in search of just such a piano, comes and orders it to be sent to her home. Let us imagine it a very beautiful home. Of course, we know it cannot be taken to this home unless more men move it, with their hands and with wagons and trains. We soon begin to think that even for *one* person to have a piano, ever so many other people have to work hard. It is true, but is it not worth the trouble when, at length, it has been properly placed in its room? Certainly; it is beautiful to see and some one will tell you that it is beautiful to touch. But such a one must have rare hands, full of sensitiveness. When *they* are placed upon the smooth, white keys the very heart is touched. Then we know what messages may come to us from the piano, and we think that all the time and labor which are needed to make a piano are well spent.

Out of this picture (and will you not believe it to be a true picture?) we get the first among the great truths which can teach us to be good and valuable in the world. The truth that I mean is this: Nothing can be made good and useful and beautiful unless much time and much careful, gentle labor be put into it. That is a truth for everything; for making delicate things, for learning how to express pure thought, for doing all things else, in fact, which pertain to *well* doing. This truth has value to us because it teaches us *not* to put faith in little, nor in careless doing; not to hope for much when we have been willing to do only a trifle; not to think that with half the thoughts in one place, and half somewhere else, the work will be well done. We cannot work so, and no one ever could.

How busy we have made the world with its music? But let us obey the good Roman, and stay a bit longer above the earth; we see so much more clearly in that way. There are, as we have seen, the factories with their huge, ever-smoking chimneys, employing men by hundreds, and there are horses, trains, stores, salesmen, and a host of others, all as busy as they can be, making musical instruments ready for music lovers to come and buy. But we have more to see. There are the composers, the paper-makers, the printers, men to make the bundles, messengers and letter carriers to take them to and from the post office. It truly seems as if there were no end to it. Yet, besides these, listen to the schools and conservatories—singing, playing, lesson-giving, all taking place as if there were nothing else in the world. Now, we are not so high above the earth but what we can see the people going to the concerts and to the music lectures. Here and there, however, the city (and the country, too) seems too busily devoted to other things that the people may ever have a moment to think of music. But look closely and you will presently see that there are those who go to these places with their music. There is the organ-man, the the blind flute-player, and a sorry-looking fiddler, even these find a place where their music may be heard. And if such as these may make music which others listen to (for people *do* listen even to the worst fiddler in the streets) is it not possible that we, who love finer ways and places and things—can learn music which all people shall hear gladly? And we must not forget the Sundays—the quiet day of the week when it is still and people may *hear* their better thoughts. We cannot even count the church-spires but then they are below us and from beneath everyone of them comes singing. There must be millions of singers! The wonder is that we can hear anything else.

Since we have been up here we have simply turned the entire world into a busy music place. Well, the world is surely a busy music place, and if we could gather together the multitudes of the earth, and if we should look into the hearts of every one of them, *millions of hearts, that means*, we should find scarcely one (I do not believe there is one) in which there is not some sort of love for sweet sounds. When we think of that, it is not so surprising that the world is busy with its music. Even the poor savage loves to beat his drum. The rhythm of it charms him. He sings, too, perhaps; not pleasing to our ears, but, no doubt, beautiful to his own. Above him, in the trees are the other singers whom we all know. They, too, have a melody quite their own; and we look, and listen and wonder and after all we learn that each one sings after his own way; out of his own heart, in praise, happiness, and thankfulness.

When we have thought over this all we want to, when we have looked well upon all these strange activities, when we have looked into millions of hearts, what is to be done next? The hardest thing of all; and that is—to look into our own hearts. Our first words about music were that no one has ever had better opportunity to learn it, hear it, love it, than we all have now. Then we looked well over the world and saw it full to overflowing with music and music people; and we have talked about that more or less ever since. What could be the purpose? Let us see. A little while ago, a lady who has a truly pure heart said to me that she was to play to the children of a blind asylum, and I asked her: "What shall you play?" and she said: "The happiest music I know." That is the wisdom of a pure heart. There is that about music which makes us know ourselves. When it is merry, it seeks out merriment in us, when it is sad we, too, are sad. And do we not walk more bravely to the stirring melody of a march? So it seems to make us do its bidding; it finds our many thoughts and ways and lifts us above our little doings; and "the happiest music I know" is just what a poor little child should hear.

If, in all the days of our lives, we did but add a trifle to what we know, it would surprisingly increase. And, often, a talent—even *one* talent—which is made daily to gain something becomes soon a rich possession. Then it is a blessing in every day of its growth because people can find joy in it. A boy who plays an ordinary music instrument which he can carry in his pocket, and plays it well, that is with taste, carefully, and lovingly (it *must* be played that way) will give ever so much joy and happiness to others. I know that is so for I have seen and heard it done; and I always think what a pity it is that more boys do not devote their leisure moments so, that others shall be pleased in what they do.

The Roman always came down from the clouds. So must we and on our way let me say to you that many boys and girls have become famed as musicians, though they were never intended by their elders to be livers of that life. But they persisted. Once there was a lad whose father thought and determined that his little son—(his *welcome* little son, he used to call him)—should become a great musician. The boy, however, wanted to become something else. In the next chapter you shall know about "The Art of a Florentine Boy."

An Artist's Beginning.

CHARLES GOUNOD.

When I decided to become a musician, my poor mother was distracted. She knew too well all an artist's life entails, and probably she shrank from the thought that her son's might be no better than a second edition of the bitter struggle she had shared with my poor father.

In her despair she sought our Principal, Monsieur Poirson, and consulted him about her trouble. He cheered her up.

"Do not be in the least uneasy," so he spoke to her; "your son shall not be a musician. He is a good little boy and does his lessons well. I will take the matter into my own hands, and later on you will see him in the Ecole Normale. Do not worry about him, Madame Gounod; as I said before, your son shall not be a musician."

My mother retired, greatly comforted, and the Principal sent for me to his study.

"Well, little man," said he, "what is this I hear? You want to be a musician?"

"Yes, sir."

"But what are you dreaming of? A musician has no real position at all!"

"What, sir! Is it not a position in itself to be able to call oneself Mozart or Rossini?" Fourteen-year-old boy as I was, I felt a glow of indignant pride. The Principal's face changed at once.

"Oh! you look at it in that way, do you. Very well. Let us see if you have the making of a musician in you."

He opened a drawer, took out a sheet of paper, and wrote down some lines of poetry.

"Take this away," he said, "and set it to music for me."

Full of delight, I took my leave and went back to the class room. On the way I devoured the poetry he had given me, with feverish haste.

By the next play hour my ballad was set to music, and I hurried with it to the Principal's room.

"Well! what's the matter, my boy?"

"I have finished the ballad, sir."

"What! already?"

"Yes, sir."

"Let me see—now sing it for me."

"But, sir, I want a piano for the accompaniment."

"No, never mind; I don't want a piano."

"Yes, sir, but I do, because of my harmonies."

"Your harmonies! What harmonies? Where are they?"

"Here sir," said I, putting my finger to my forehead.

"Well, never mind; sing it, all the same."

I saw then there was no way out of it, so I sang it through. Before I got half-way through the first verse I saw my judge's eye soften. Then I took courage. I went on boldly, and when I had finished, the Principal said—

"Come, we will go to the piano."

My triumph was certain. I sang my little ballad over again, and at length Monsieur Poirson, completely beaten, took my face in his hands, kissed me with tears in his eyes, and said—

"Go on, my boy; you *shall* be a musician!"

Does Music Train the Highest Faculties of the Mind?

LILY REGINA CHURCH.

This question often arises in one form and another, for music is by many valued only as an accomplishment, and is not generally esteemed as a serious study, suitable to rank equally with other intellectual pursuits. If we attentively view the art as a whole, however, and thoughtfully consider what those have accomplished who are recognized as its highest representatives, we shall find much to lead to the conclusion that music, although the "youngest of the arts," has nevertheless reached maturity, and is worthy to command the respect of all.

Music, if followed through all its ramifications, leads to paths requiring as much and as varied culture as other professions. Mathematics, poetry, literature, languages, and other kindred subjects all offer inducements as delightful to the musically gifted as to those considering it inferior to the special branches in which they take most pleasure. General culture is acknowledged by musicians to be as important for their profession as for others. Those working in a different field should realize also that, aside from what is expected in a general way, the many hours of practice involved consume so much time and make such an additional drain upon the health that much greater determination and perseverance are required from musicians, as a class, if they arrive at the same degree of culture.

Those not pursuing this study have all this extra vitality to draw upon to assist them in acquiring their knowledge; hence every possible aid should be given music pupils when they are endeavoring to learn as much in other directions as those who are content to remain ignorant of so beautiful an art. The greatest musicians were earnest students in various departments of learning as far as opportunity and surroundings permitted. Mozart was especially quick in mathematics; Beethoven studied poetry with great devotion; Bach engraved on wood many of his own compositions; Schumann entered the University at Heidelberg as a student of law, and his literary writings are most exquisite arabesques in language; Mendelssohn was a fine artist; Wagner studied Shakespeare and philosophy especially, he was also a poet as well as musician, for the librettos of his operas were written by himself, he also designed an ideal theatre, inventing whatever was lacking in stage accessories to carry out his ideas.

These are only a few instances showing what musicians have done in work outside of the art that claimed their attention, and when the transcendent genius of those great masters is considered also, it is reasonable to assume that all earnest musicians are imbued with something of the spirit that actuated those who gave their lives for the cultivation of the genius with which they had been endowed. As their minds are alive with a love for the beautiful in one art, they naturally seek for a similar beauty elsewhere, and to broaden their mental horizon as much as possible in every direction. Bach said: "I am what I am because I was industrious; whoever is equally sedulous will be equally successful." Beethoven wrote: "The barriers are not erected that can say to aspiring talent and industry, 'thus far and no further.'" Schumann expressed himself thus: "From one pound of iron costing but a few pence many thousand watch springs are made and its value increased an hundred thousand fold. Make faithful and profitable use of the pound that God has given thee."

To take another phase of the subject. If one reflects for a moment upon the number of masterpieces that have been written and the multitude of other works, large and small, for every instrument and combination of instruments, the breadth of the art of music shows itself in this respect also as equalling if not surpassing in quantity the productions of other arts. Masses, oratorios, symphonies, ensemble works of every description etc., etc.—the number is bewildering! Contemplate, for instance, what the composition of a symphony implies, and no one can doubt that intellectual, poetic, and musical faculties of the highest order must be possessed before this achievement can be accomplished. These special requisites might be enumerated for the sake of illustration:

(*a*) The gift of creating melodies or themes, fitting to them beautiful harmonies and original and impressive combinations of rhythm;

(*b*) A thorough study of the different effects that can be obtained from every instrument in an orchestra;

(*c*) The ability to hear any tone, combination of tones or instruments in the mind while composing, although no sound is audible. Schumann has written that "some one has said that an ideal musician should see, as if before him, the score of a new composition, no matter how complicated. This is the greatest height than can be conceived."

Bach could improvise a six-part fugue; Handel complete the "Messiah" in twenty-three days; Beethoven compose nine symphonies; Wagner write words as well as music for his marvelous music-dramas. If an art can develop such powers as music has demonstrated that it can produce, then it is evident that such a study is worthy to rank beside any other branch of intellectual thought in the cultivation of the highest faculties of the mind. If Herschel, Newton, Shakespeare, Angelo, and Rubens stand out as representing science, literature or painting, so also music has a Bach, a Handel, a Beethoven, and a Wagner. A distinguished musician of the present time has said that in the future it will be "not the *arts* and music, but *music* and the arts."

Hints for the Studio.

THE DUET CLUB.

FREDERIC S. LAW.

[The value of duet playing is too evident to need discussion. The suggestion here given opens a field for this branch of playing, and the list of duets given will interest those seeking such music.—ED.]

I think a word needs to be said as to the artistic side of four-hand playing. It is largely regarded as an excellent method of practice for sight reading and playing in time. Players often scramble through a duet regardless of faulty touch, missing notes, and remark complacently at the end: "Oh, I never practice four-hand music! I find it so good for reading at sight." This phase of the question has its value but it is easy to go too far in that direction. Those who play duets a great deal for the purpose of sight reading may gain in that respect, but unless the technic is well formed they are very apt to deteriorate in other and more important points. Touch, tone, the finer shades of expression, suffer in the wild chase to keep together. A certain amount of such playing is no doubt advisable in cultivating quickness of the eye and a sense of measure; slight mistakes should not be allowed to interrupt the continuity of the composition, but not much of it should be done by the unformed player. Though the bulk of four hand music consists in arrangements of solo works, choral and orchestral composition, there are many fine works originally conceived and composed as duets and these are to be greatly preferred from their superior musical effect. All the symphonies, all classical masterpieces for orchestra may be had in editions for four-hands and these can be used for practice in sight reading, while at the same time they afford a valuable means of gaining a knowledge of the works in question. But they should be studied from the standpoint of the student; there are few things more tiresome than a public performance of a symphony in the guise of a piano duet. Then, too, most arrangements suffer from an uneven division of difficulties: these generally appear in the *primo* part, while the *secondo* player finds, for the most part, only an uninteresting sequence of octaves and chords falling to his lot.

To produce a genuinely artistic effect in four hand music is difficult; the players must give up their own individuality to the common effect; it takes no little study to gain a sympathetic rendering of the two parts to bring out the salient points of one and subdue the other when required, but it will be found extremely interesting not only to the executants, but—what is less apt to be the case—to their hearers.

The duet club is a most useful adjunct to studio work. My plan is to throw it open, not merely to pupils studying at the time, but to all former pupils who may feel inclined to enter it. The members are paired off with regard to advancement; they are assigned two duets for study, changing parts in each one to give equal practice in playing *primo* and *secondo*. They are expected to settle upon a fixed hour for practice—at least once a week—and keep it, which is not the least essential feature of the arrangement. From time to time rehearsals with the teacher are held and musicales, consisting largely of four-hand music, can be given; these, be it said, are much more interesting than one would imagine. Four-hand playing is excellent for pupils who are timid about playing in public; those who are too nervous to launch out at first as solo players generally experience no difficulty in duet playing, especially if they play *secondo*.

As original works of medium difficulty for four-hands may be mentioned: Kühlau's Sonatinas; Mozart's Sonatas; Schubert's Polonaises; Loewe's Minuet in G Minor; Three Duets, Op. 21, by Arthur Foote; Ethelbert Nevin's Mazurka, Waltz and Country Dance; Suite des Danses by Scharwenka; Marche Militaire by Templeton Strong. Peters' Four-Hand Album, *a*, is made up of original compositions; the second volume, *b*, is composed of arrangements. Schubert wrote a large quantity of four-hand music but though interesting for study—with the exception of the Polonaise, it is diffuse and rather too long drawn out. Schumann's music for four-hands is apparently but little known. It presents a complete contrast to that of Schubert's in consisting of short characteristic pieces and requires a great deal of sympathy between the players.

In the higher grades come Jensen's charming wedding music, and 3 Duets, Op 18; Brahms' set of Sixteen Waltzes and Hungarian Dances; Dvorak's Slavonic Dances and characteristic pieces, "From the Black Forest;" Rubinstein's Bal Costumé of which the "Toreador et Andalouse," is the best known. Moszkowski's masterpieces of four-hand compositions are so well known as to hardly require mention in this connection. His Spanish Dances, From Foreign Parts, the three pieces of Op 11, stand at the head of works of this class.

Concise Business Rules.

"Every intelligent and upright business man regulates his conduct by fixed principles and established methods. He is not the creature of impulse or caprice.

1. He is strict in keeping his engagements.
2. He does nothing carelessly or hurriedly.
3. He does not entrust to others what he can easily do himself.
4. He does not leave undone what should and can be done.
5. While frank with all, he keeps his plans and views largely to himself.
6. Is prompt and decisive in his dealings and does not overtrade.
7. Prefers short credits to long ones, and cash to credit always
8. Is clear and explicit in his bargains.
9. He does not leave to memory what should be in writing.
10. Keeps copies of all important letters sent and files carefully all papers of value.
11. He does not allow his desk to be littered, but keeps it tidy and well arranged.
12. Aims to keep everything in its proper place
13. Keeps the details of business well in hand and under his own eye.
14. Believes that those whose credit is suspected are not to be trusted.
15. Often examines his books and knows how he stands.—*Business World.*

Most of the great composers were poor conductors. It is said that when Beethoven conducted his symphonies the players used to ignore his beat and took their time from the first violinist, the leader. Schumann shrank from giving the initial beat and did not like to stop the orchestra at rehearsals to explain the interpretration of any particular passage. Mendelssohn used to select a few passages here and there and work on these until they went smoothly, but many of the difficult passages were "scrambled through." When Wagner came to London in 1887 for the festival at the Albert Hall, Hueffer says that when he conducted he "made the orchestra nervous, and the musicians greatly preferred Hans Richter."—*Musical Courier.*

The Mission of Music.

MRS. M. E. DONOHOE.

Fortunately we need not trouble ourselves about the "origin" of music. We *know* from whence it came and are assured that long before "the morning stars sang together" at the creation, angels were sweeping their golden harps in Heaven. Man may have had to pass through the whole animal kingdom, from tadpole to monkey, and on through that unfindable "missing link" before speech was given to *him*, but *this* child was born in Heaven and came to us speaking its native tongue, and through all the sorrowful ages it has been bringing messages of love and hope to earth's weary children.

How, then, shall we treat this heavenly messenger? Shall we teach that the mission of music is as widespread as that of the gospel, and therefore was intended to reach the universal heart of man, or shall we join the advocates of "art, for art's sake," build for its worship costly temples and set up in them the images of Bach, Beethoven, Mozart, Mendelssohn, Handel and Haydn, Chopin, Schubert, Schumann, and Wagner, and cry continually, "These be thy gods, O Israel," and whosoever shall call in question their right to rule supreme in this, their realm, shall be cast into the fiery furnace of criticism, and shall not escape from thence without the smell of fire upon his garments?

In a late number of *Music* Mr. Mathews suggests that there be critics who, if they were called upon to describe the image which Nebuchadnezzer saw in a vision, would pass by the "head of gold, the arms of brass and the legs of iron," and get hopelessly mired in the feet of clay. To this class belong those who hear no music in the voice of the nightingale, and for whom the wild rapture of the skylark's song is only "a not unpleasant whistle." They follow not the joyous warbler into the clear blue ether; for them there is no "sound of vernal showers on the twinkling grass," or "rain awakened flowers, joyous, clear, and fresh."

There be other critics no wiser, it seems to me, who would utterly ignore the strength of the iron and the brass, the value and usefulness of silver and consider only the richness and beauty of the fine gold. Now, we reverently accept as the first article in our musical creed "That Beethoven has shown its depth, its majesty, and its immortality; Mendelssohn its elegance of form; Handel its solemnity and grandeur; Mozart its wondrous grace and sweetness; Haydn its freshness, purity, and simplicity; Chopin its poetry and tender melancholy; Schubert the richness of its melody; Bach its massive foundations, and Wagner its poetical idealism." Gratefully we look up to these masters as our models of form and our present foundations of inspiration. But, except when they speak through their oratorios, their language is an unknown tongue to all save the cultured few. It is as far removed from the understanding of earth's toiling millions as the essays of Emerson or the poetry of Browning.

Must the masses starve, therefore, because they cannot procure or appreciate the rare viands of the epicure? We think not. That music, however rude or simple, that brings a vision of home to the wanderer, of country to the exile, or of heaven to those who are ready to faint under life's burdens, is fulfilling its mission though it break the canons of form into a thousand fragments.

There is an incident of our civil war that has been often told that richly deserves a place in its history. On one of the many battle grounds of Virginia the quiet stars looked down one night and saw the opposing forces camped almost within speaking distance of each other, prepared for the desperate conflict that would begin with the dawning of another day. As they lay there thinking of the bitter struggle and all that it might cost, each army felt, perhaps, the need of fresh enthusiasm. Was it this that prompted some northern soldier to begin to sing "The Star Spangled Banner, O long may it wave!" and the thousands at his side to join him until the hills re-echoed the patriotic strains? or that, before its echoes had died away in the distance, from the southern camp came back the chorus, equally full and strong, "In Dixie's land I'll take my stand, to live and die for Dixie." To this music each army was ready to march "into the jaws of death, into the mouth of hell."

But suddenly, out of the silence that fell between them, there stole, softly, tenderly, half unconsciously, perhaps, a few notes of "Home, Sweet Home;" eagerly the familiar melody flew from lip to lip until it was caught up on the other side, and, with united voices, the dear old song was sung to its close. For one brief hour there was no longer any north or south, once more they were brothers.

Even so when the mission of music is fulfilled—when its *lowly* as well as its lofty ministries are ended, we may be sure the Great Master will resolve all its harsh discords and perplexing minors into one grand eternal harmony.

On the Selection of a Piano Teacher.

W. O. FORSYTH.

The importance to pupils pursuing their musical studies under the guidance and supervision of a teacher who has made his own personal studies—both directly and indirectly—bear upon his development in such a way that his special branch, be it piano, organ, violin or voice, receives primary attention, the other studies being in a measure subsidiary, will be conceded by everyone giving the matter any reflective consideration whatever. Yet in this country it is a usual thing to hear of a musician teaching voice, organ, piano, harmony, etc., and claiming to be superior in each of these branches. If people would only think! For instance, if a person wishes to study the piano in Europe does he go to an organist teacher? Or if he visits Europe, or some musical city in this country, for voice cultivation, does he go to a piano specialist or violinist? No; he at once selects some master who has become, or is becoming, famous in *one* branch of instruction, and who is qualified by artistic judgment and musicianship to give the best tuition according to his methods of teaching and study in return for his pupil's outlay. This demands that the teacher must be an ambitious one, broad and modern in his views, who keeps himself in touch with the thought and conditions of the day. In other words, he must be educated thoroughly, not only in his own immediate subject, but in very many others having any bearing upon it, in order that his criticism may have force and value. It has always been a conundrum to me how a teacher will presume to interpret a sonata or fugue, or, for that matter, any romantic music of the modern school, who knows nothing of the underlying laws which govern the form, or of the technic of musical composition. The very spirit of the music he misses almost entirely, because it is impossible to bring his mind into sympathetic unison with its constructive, intellectual, and emotional character. This being true, of what value is his teaching in regard to symmetrical proportion, classical care and distinctness in contrapuntal music, or, on the other hand, skillful phrasing and *naive* simplicity in the interpretation of music appealing more directly to the senses? The palpitating webs of sound woven together so wonderfully by Bach and Chopin—although of so different a character, the former being the perfection of classical contrapuntal writing, and the latter the very acme of finished excellence and beauty in the romantic modern school of piano composition—must in a great measure remain a sealed book to those unable to analyze it, let alone to teach it to others. There can be no real, effective teaching unless the musical intelligence of the pupil is developed as well as the medium by which it is tonally expressed (technic). The mind must guide and direct the playing, both technically and musically, so must be *taught*, and this can only be done by a musician who, as before stated, uses his time in teaching, to the development of a free, supple, accurate technic, and in training the mind to understand and appreciate what is performed by a clear analysis and practical illustration.

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"THE VALUE OF RHYTHMIC DEVELOPMENT."

To be able to feel clearly the rhythm of a musical work is to get very near the something which gives to it a peculiar, fascinating charm. It is the vital element of music which produces motion and a certain quality of poetic expression. Because it has to do with fancy and imagination it can be of almost endless variety, and thus offers to the composer a far richer means of expression than language does to the poet. So when we develop in the minds of music students a feeling for rhythm and the ability to grasp the continually changing expression of which it is capable, according to the regulated order of measure which controls it—inasmuch as measure brings order into its pulsating life—we attain something of almost incalculable value as far as musical understanding is concerned. Because of this, arouse your pupils to the expression of rhythm. Get them to feel its ever continual movement, and to notice the ceaseless variety of beautiful, pleasing effects which are created by cultured human intelligence, allied to fancy and freedom according to the rules governing symmetry and proportion. If a pupil cannot be made to feel the rhythm, he or she has missed his or her calling, and had better give over music study for some other, where ability and talent are more accurately defined In these days of terrific competition only those who have fine musical talent and temperament will succeed and make names for themselves, and in order to do this even then requires the best of instruction and a determination which knows no difficulty but what will eventually, by perseverance and work, be overcome.

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THE USE OF THE PEDAL.

The abuse of the so called loud pedal by pupils has been and, indeed, is now so general that a few words here and at this time will, perhaps, be in order, and answer a good purpose as well. Now, listen; the pedals should never be employed until all mechanical difficulties have been mastered, after which the sustaining pedal—that operated by the right foot—may be very carefully used where required, at first with the left hand alone. The mind can then note the effect better than if playing with both hands, and the certainty with which the pedal is pressed down and released at the exact note or change of harmony. The foot must perform its duties accurately and with absolute sureness, so that all harmonic dissonances, resulting from carelessness in shutting off the tone by raising the pedal, are impossible. We then get richness, purity and tone effects which are almost orchestral in color and depth, provided the performer has a cultivated touch and a technic absolutely reliable. By directing the studies as above, the pedal is never used injudiciously or by chance, for it must be remembered that a thorough knowledge of the pedals and their use is a form of technic as important in its way as that of the hands, and the mind must here be the guiding principle as in all other matters pertaining to piano playing. When this is rightly understood the foot will no longer dally with the "loud pedal" as if it were a mere toy to, perhaps, beat time with, or a foot rest conveniently placed there by the considerate manufacturer.

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SYSTEMATIC PRACTICE.

Practice, to be in the highest degree effective, should be done regularly and thoroughly, and according to some prescribed system. Allowing three hours a day for pupils who have other studies to prepare, a good arrangement would be to use the first hour in practicing exercises devoted to the various touches, individual finger movements to develop independence and a supple, loose action; scale playing and arpeggios. The second hour could be judiciously employed in the study of sonatinas, sonatas, or etudes, in order to apply the principles of touch under development, freedom in phrasing, and to strengthen the fingers in endurance, speed and accuracy. The third hour could then be used for the study of pieces having for their objects tone, expression, style, interpretation, and genuinely musical effects, with and without the pedals. In this way the technic—without which the most musical person is severely and seriously handicapped—receives primary attention when the mind and body are fresh and vigorous, and the interest is heightened in a *crescendo* fashion, as the study advances. A reliable, beautiful technic can only be developed out of a good hand, which is both strong and elastic, and a natural, free use of the muscles is indispensable in maturing a sure and graceful touch. No pupil should be taught arm, hand, or finger motions which are not used when a finished player, and nothing should become a habit, as the touch should be natural and easy under all conditions. The motions should be free from primness, be graceful yet authoritative, and should always embody lightness, surety, strength, and elegance. If these features are properly expressed and analyzed to the pupil, he will readily observe how a phrase is begun and released—and how, according to the passage, different chords are taken. If all fundamental forms of technic which comprise different elements are got under development as soon as the hand is able to assimilate them, the pupil is in a great measure prepared for any passage growing out of or built upon such forms of technic, and will then employ the touch to reproduce the passage in an artistic style. It will then be observed that the pianist has much in common with the artist in colors, for he selects the brushes best adapted to enable him to secure his desired effects in painting, and they, in his hands, become the mechanical means of expression. In like manner the cultivated pianist uses a quality of touch which enables him to obtain the most purling and beautiful effects in sound consistent with the nature of the passage performed, and thus becomes an artist in tones of the most unique and distinguished character. But do not forget—practice will only make perfect when properly directed on correct technical and artistic principles of study, in addition to uniform regularity, not otherwise.

Pro and Contra Music Study in Europe.

CONSTANTIN VON STERNBERG.

[We are often told to say nothing until we have something to say. Mr. Sternberg has a decided something to say in this article, and as decidedly says it. His characterization of the American "customer" is certainly a centre shot. Read the entire article with care.—ED.]

Every now and then there seems to go through the music papers something like a fit of protectionism, as if, by preconceived arrangement, they seem (with a most beautiful and rare unanimity) to clamor for patronage of our home industries with an emphasis on music teaching. It should be strange, indeed, if I, an adopted citizen of this country, were to find fault with such a movement, or if I, whose material interests can only profit by such a tide of sentiment, were to oppose it. Such is not and cannot be the purport of these lines; but before siding with the protectionists, I must insist on a significant modification of their claim that pupils can learn as much or more music here than in Europe. I do not hesitate to say that, in regard to musical and literary education, earnestness, resourcefulness, inventiveness as to expedients, ways, means, the American music teacher averages considerably higher than his confrère beyond the pond, even as far beyond as Germany. To this I will add that the difference might be still greater, so great, indeed, as to leave his old world colleague out of sight, were it not that our public and its attitude toward art, which makes the season shorter every year, compels the American music teacher to keep an eye to business, and to utilize nearly all his time for money making, while his European brother can spare much of it for self-improvement, which some of them do, though the number might be larger.

It is, however, a serious mistake to consider a sojourn in Germany unnecessary for music study, just because the average music teacher is better here, for, while the average may be lower in Germany, we must respectfully admit that we had no Theodor Kullak, no Joachim, no Rheinberger (for counterpoint), spending their lives in one place, nor can we equal (at least, not in numbers) such pedagogues as Barth, Ph. Scharwenka, Krause, Herm. Scholtz, Nicodi, etc., etc., etc., etc. Moreover, it almost needs no mention that living upon historical ground, such as Germany is, breathing the firmly-settled musical atmosphere of Berlin, Leipsic, Dresden, Vienna, Munich, etc., etc., is an inspiration in itself, and forms an adjunct to the teacher's work such as we can only long for and dream of, in our wildest fancies, on this side of the Atlantic.

This adjunct, as well as, indeed, the tutelage of the aforesaid pedagogues, is, however, of no earthly good to anyone who has not completely prepared the ground for higher teaching; those who still struggle with the rudiments, or even with the etudes of Cramer or Moscheles, cannot be taught anything but the rudiments, or Cramer or Moscheles, whether their teacher's name is Heine, Barth, or John Jones; and it is principally due to those who went to Europe to learn what they could have learned here equally well (if not better) that we hear of disappointed returners so frequently. Why should people not be disappointed when they go to a jewelry store for carpet tacks? The fault lies with them, and they ought only to blame themselves, instead of abusing their European teacher, as some of them afterwards do.

It may be questioned, on what ground I base the claim that the educational average of the American music teacher is higher than that of his German co-sufferer, when all the pianists who made an extraordinary success here came from the other side, where they have no Practice Clavier, no Technicon, no Manumenon, and the like. Ah, that is a difficult question, or, perhaps, not so much a difficult as a delicate one, for, in answering it straightforward and frankly, I run the danger of colliding with one of the seemingly sanctified institutions of Uncle Sam—with the "American child," who treats the teacher, the very formulator of its better self, as an "engaged person, paid for his services," who tells him exactly and precisely what it wants, who, at best, "consults" the parents as to the selection of a teacher, who "really had no time to practice," and who is as pretty, as cute, and as incongruous as Puck in an evening dress coat, on the editorial page of our weekly humorous friend, only more exasperating. The European pupil is not a drudge, not an all-work-and-no-play dunce; oh no, he is full of fun, even if his good cheer does not rise to the delectable height of our domestic college yell; he also has just as much talent as our boys and girls, and, generally, knows a thing or two, but he (or she) is a "pupil"—not a "customer," much less a "patron." And—ah, I wish I had the voice of Stentor to say this—they learn music because they want to be *musical*, and not to play next week at Mrs. Brown's "*musicale!*" And if they hear a new work, which is "too much" for their juvenile receptivity, do they not indulge in asinine criticism, nor decline their approbation with that well-known respectfulness which so poorly disguises their mere consideration for outward form; no, they say nothing, but they go quietly to hear it again and again, and they ask their teacher, or some older student, for assistance, and *try to understand it*, and, if they fail, for the time being, at least, avoid conversation on that subject, instead of declaring, with monumental candor, as a young lady did to me on the morning after Tristan: "Why, that man Wagner must have been crazy!"

That is the whole secret! It is the secret of Joseffi, of d'Albert, Stavenhagen, Paderewski, Rosenthal, Fannie Bloomfield, and Adele Aus-der-Ohe! They were "pupils"—not "patrons." Of course, the process of regenerating that type of "child" in America will be a slow one, but it has commenced. It began on the day when the first family took their children to Europe, to bring them up under surroundings which fostered filial obedience, submission to parental authority, and thus fitted them for a higher education, which—by the way—does not mean a preparation for some scientific pursuit, but, first of all, a sharpening of their sense of beauty. On these things Europe holds no patent, either, but they, too, are easier to obtain there, because their necessity is more generally recognized there than here.

To conclude, I reiterate, that our music-life can no more do without Germany (and a little France) than our painters can do without Italy; those countries offer advantages for the higher forms of study, with which we simply cannot dispense; but to go there as a half-baked amateur, in the hope of learning something miraculous, or to master the rudiments and intermediate stages better than here, is—stupid! And as to the exact moment when to go to Europe, the American teacher's honesty can be relied upon with far greater safety than that of some confrères in Italy, who promise to make a Patti of every American girl that comes along. It is our teacher's pride to have developed a pupil so far as to make him a fitting student in Europe; the quicker he can accomplish this, and the oftener, the higher rises his local prestige; and this is of far more value to him, than the few paltry dollars he may make by keeping his pupil a month, or a year longer than necessary.

A Good Accompanist.

THOMAS A'BECKET.

Accompanying is as distinctive a part of music as landscape, still life, or figure painting are of the art pictorial. Not to every one is given the faculty of accompanying well; many excellent musicians are unable to satisfactorily accomplish this branch of their art. While some excel in one direction, their ability in another is limited, and it is not to be expected that the artist or musician shall be equally great in all the phases of his art. The true accompanist is "born, not made;" the peculiar temperament needed must be inherited, and but little can be accomplished if that is lacking as a foundation. Upon such a base, study and experience may raise a superstructure of strength and beauty; but without it no reliance can be placed thereon, and disaster is likely to ensue at a critical moment.

The central idea of a performance is the presentation of the composer's work as a whole; the thorough blending of solo and accompaniment, the one forming an appropriate and unobtrusive background to the other. That this may be well done, the accompanist must have a good general knowledge of the composition, and yet be governed by the conception of the soloist, reflecting, musically, his or her ideas to properly produce the effect intended. For the time, soloist and accompanist should be as one, and give expression to such unity of thought that the listener may feel it to be the effort of but a single person. To accomplish this end, great care is necessary that the soloist receives the proper amount of *support;* the accompaniment must not force or over-ride the principal, neither must it be of that dragging character, which causes the vocalist to feel as if supporting a heavy burden. The preservation of such a "happy medium" is the great test of the ability of an accompanist; this is a faculty which must be intuitive; the player must *feel* it, and know—almost insensibly—the correct thing to do. It cannot be taught, any more than one can be taught to be a poet. The germ may be nurtured and, during its growth, properly moulded by instruction and precept, but it must be indigenous.

The requirements of an accompanist are manifold and varied, and demand much more attention and study than is generally supposed. One should be a quick and *accurate* reader; able to readily comprehend the intention of the composer as, in its progress, the ideas of the composition are unfolded; the *phrasing* should be correct, and the quality of *tone* such as will adequately represent the sentiment expressed by the composer. These are among the things that *can* be taught, and which must be studied and thoroughly understood if success is to be attained. Incorrect phrasing or a bad quality of tone may spoil an otherwise fair performance. Where many fail, especially young players, is in the lack of concentration of thought upon the details of a composition; the proper attention to *legato*, *staccato*, *forte*, the *exact* value of note and rest, subordinate always to the general sentiment of the work. These are the materials, which, when carefully used, form the symmetrical structure. When coupled with true artistic feeling, which is an inherent quality, the best results are secured; but talent and study are *both* necessary for this end. Even the guitar-like accompaniment of the ordinary "song and chorus" may be shorn of its dreary monotony by a judicious use of "touch" and "tone quality." There is, certainly, no necessity for hammering out each chord with the same amount of force.

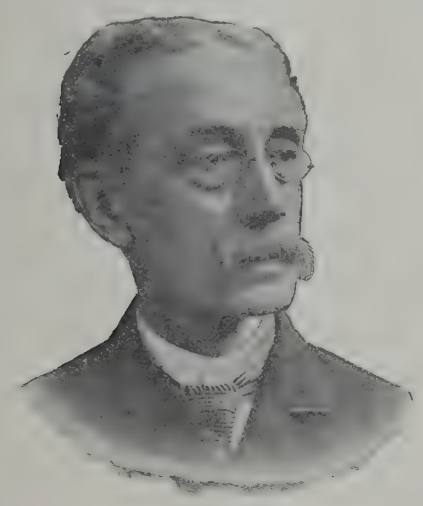
A thorough acquaintance with rhythmic forms—especially those of odd and peculiar variety—is essential, and these must be played with such precision and decision that they assist rather than trammel the soloist, for there are few things more trying than an uncertain and vague accompanist. It is necessary to be a correct timist, and yet one must possess that flexibility of temperament which will enable him to *flow* along with the principal through bars whose value is ever changing—here a retardation, again, a quicker movement, now a pause, though none is marked in the copy, all of which are requisite to express the composer's intention, but whose delicate phases cannot be demonstrated in notes and dynamic marks without causing confusion. In catching the spirit of the soloist, and deftly following through these time labyrinths, the accompanist shows the possession of true ability.

Viewed from a professional standpoint, the requirements of an accompanist are multiplied, and they who have been successful in such a career deserve a much higher position than is usually accorded to them. Few who attend the better class of concerts have an adequate idea of the many duties and responsibilities of the accompanist. Even professional musicians, especially if they are not public performers, are frequently incapable of appreciating the arduous and delicate task of the pianist who accompanies the solos. It is a fact that many who can accompany a vocalist, and do it well, are greatly at a loss with an instrumental soloist; the same is true of the reverse. The professional accompanist must, if he is to attain any standing in this branch of his art, do both well. This will require much study of the manner of writing for the various solo instruments, as well as of the peculiarities of the performers, so that preparation may be made for needed assistance at weak or awkward points. In case of violoncello solos, a ready knowledge of the C clef is necessary, so that in cases of a slip of memory on the part of the soloist, hel may be given by playing a portion of the melody.

Familiarity with the styles of vocal compositions is necessary for a successful performance. There is a very great difference of style and method between the polyphonic songs of Schumann and Franz and the lighter Italian and French *arias*, or the operatic *scena*. As "operatic" solos were written with orchestral accompaniment, the pianist should endeavor to produce the "tone" effect of the orchestral instrument; at least, so far as the limited capacity of the piano will permit. A great deal can be done in this direction if the player understands what is needed. There is no reason why violin, trumpet, and horn passages should not be produced in a similar manner, even upon a piano. To go through a number like the "Prayer and Scena" from "Der Freischutz", or the beautiful "Faust" fantasie for violin, by Wienawski, without some *attempt* at the reproduction of the "tone-coloring" would be a flat performance, indeed, and stamp the player as one lacking the great requisite of an accompanist, an artistic perception and temperament. As to accompany well requires that condition which enables the pianist to reflect the sentiment and feeling of the soloist, it will be seen that the accompanist is greatly taxed in a concert where several artists are taking part, for he must change with each individual, else the work is not well done in every instance. The ability to do this satisfactorily shows the possession of an attribute not required of soloists, who are governed only by their own will and are not dominated by others.

It is a matter of regret that more systematic effort is not made, especially in our music schools, to educate thoroughly in this branch of the art such pupils as evince talent for accompanying. It must not be forgotten that study *added* to natural ability is absolutely necessary to success.

The Use of Titles and Mottoes for Music.



DR. HUGH A. CLARK.
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A little investigation into the history of music discloses some very curious facts as to the origin and growth of the custom—now so universal of giving every piece of music at least a name—if not a motto. Of course the numberless songs that have always existed are not included in these remarks, since it is perfectly natural that the song should bear the title of the verses to which it is written. Nor are the numerous old dance forms included, since they naturally bear the name of the dance they were designed to accompany. But almost as soon as purely instrumental music came into existence, and men began to discover that it had certain powers of expression that were independent of words, composers allowed their fancy to run riot in the invention of strange titles for their music. The reason for this is not far to seek. The discovery that instrumental music *did* possess hitherto unknown powers of expression, misled composers then, and has ever since, into the mistake that these powers of expression were *definite*. The deduction is very natural that, if music can express sadness or joyfulness, why not love or anger? And if it may be made to represent or imitate a storm, why not anything else? This tendency to indulge in whimsical, fanciful and sentimental titles seems to have grown up first in France, with the celebrated harpsicordist, Couperin, as its chief representative. To modern ears these early attempts at musical portraiture have a feeble melancholy sound. The first impression one gets from them is one of wonder, if people ever thought they sounded in the least like what their titles claim they are meant for; as an example: There was a species of headdress worn by the peasant girls of Northern France, away back in the early years of the 18th century, called a Bavolet, which at one time was "taken up" by ladies of fashion, so Couperin wrote a little piece called "The Waving Bavolet," full of the queer little turns and trills with which the old harpsichordists endeavored to conceal the defects of their poor instruments. Graceful—with a quaint old fashioned grace, but dignified withal—as of music not yet quite free from the shackles of the old counterpoint. Another of his short pieces is called "The Call of the Birds;" but they were birds that had been to school and had learned to move in a decorous manner, and to sing toccatas—no "fine careless rapture" like Browning's thrush. But the most amusing of his musical pictures, or "tone poems," to use the modern cant phrase, is "La Poule," O muse of music! A "biddy" set to music, "Biddy" is evidently indulging in that self laudatory performance with which her kind announce the arrival of an egg, and the composer has imitated it to the life. Serious Germany, disposing such frivolities "points with pride" to a grave professor whose theologic cast of mind led him to compose a set of sonatas to illustrate or illuminate the stories of the Patriarchs! Why are these precious musical commentaries on Biblical history not in the hands of every serious student of music? What floods of light they must throw on the characters of Noah, of Abraham, Isaac and the other old world worthies. Max O'Rell says that John Bull is such a lover of oratorio that he will never be satisfied until every chapter of the Bible is set to music, but it is surely a worthier ambition to *translate* the Bible into pure music. We should like to see either attempt made with that chapter of the "generations of the sons of Noah." No living man can read it aloud without stumbling, therefore it offers some rare opportunities for "modern vocal and instrumental treatment;" but this is digression.

To return to our subject. It is remarkable how many great composers have overstept the boundary that separates pure music from that simulacrum of it, story telling music. Even the great Bach wrote a story in music, but wisely and naively took the precaution to tell the story in "words" also, lest the player and hearer should mistake the point. There was, some (a good many rather) years ago, a story in a French feuilleton that aptly poked fun at this kind of music. "A certain composer" it relates, "was penetrated with the ambition to depict or paint, in music, despair—absolute, hopeless—in a symphonic poem; he began with a viola solo, made up of broken, dejected phrases. He was so sure he had perfectly represented the oncomings of despair in this solo that he invited an unmusical friend to hear it at the first rehearsal, confident that even his unmusical friend could not fail to interpret it aright. After the performance he said to his friend: "could you miss the meaning of that viola solo?" "No, indeed," he replied. "It means—after midnight—a jolly old gentleman who has been dining out, his voice thick with eating and drinking, he is slowly wending his way home, and *trying to sing snatches* of the bacchanalian songs he heard during the evening." But the tortured composer fled ere his friend had finished.

Even Beethoven wrote a pastoral symphony, with cuckoo and quail, and thunder storm with thunder before the lightning, as is said, by some, to be the manner in Germany. Father Haydn translated all zoology, from the "heavy beasts" to the "crawling worm," into music; made the sun rise with a *crescendo*, as its manner is, and the moon with a *diminuendo*, as *its* manner is.

The most wonderful variety of titles, though, is to be found in the modern lyric school. We mean the good writers, as we make no account of the ephemeral swarms of "gazelles," "primroses," "premier amours," "silver bells," "namby pambys," etc., etc., that "sport their little life" of an hour; but such as Schumann and his followers. The former, so often grotesque in his titles, as "Dancing Letters," "Abegg," "End of the Song," and a score more whimsicalities; the latter, who have ransacked Greek mythology in search of inspiration.

After all, who ever enjoyed a good piece of music the better for its name, or did a taking title ever make a bad piece tolerable? Indeed, it may be asserted, with much show of truth, that the *name* is an injury, because it limits the hearer to certain prescribed ideas, and leads him to look for and expect the expression, in definite terms, of these ideas, an expectation that will forever be disappointed.

The greatest of modern musical critics has said: "Music is its own argument." No extrinsic aid will avail it, and we cannot help a belief that if instrumental composers would seek for the expression of pure musical beauty, unhampered by the vain struggle to translate the themes of other arts into one that has no language for them, a new era of instrumental music might dawn. The homely old proverb applies with peculiar force to music—"Good wine needs no bush."

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What the Poets Say About Music.

H. C. MACDOUGALL.

"A poet is no rattlebrain, saying what comes uppermost, and, because he says everything, saying, at last, something good; but a heart in unison with his time and country. There is nothing whimsical and fantastic in his production, but sweet and sad earnest, freighted with the weightiest convictions and pointed with the most determined aim which any man or class knows of in his times."—*Ralph Waldo Emerson.*

The novelists and poets very often make a mess of it when they refer to music. From the vagueness, not to say mushiness, of their praises of St. Cecilia one often suspects their enthusiasm to be a chain and their ignorance profound. They seldom venture beyond such generalities as:

"What fairy like music comes over the sea
Enchanting our senses with charmed melody."

As regards the novelists we are all familiar with the hero who draws solefully "from the strings of his 'Strad' the Aeolian Harp etude of Chopin; or the heroine who plays on the piano (usually in the gloaming) Beethoven's ninth symphony; or even (this the most astounding fall) vocalizes Chopin's Impromptu in A-flat." So good an amateur as George Eliot speaks of a beautiful passage of descending fifths, and Thomas Hardy in one of his novels makes a Cathedral organist play for dances for a livelihood.

Music, too, has its detractors, those who dislike it and are not afraid to say so; from Dr. Johnson with his "Music is the least disagreeable of noises" to Thèophile Gautier who said "Music is the only noise that people are expected to pay for."

It must not be thought, however, that all the novelists and poets lack in real appreciation of music or are unable to speak discriminatingly of it. The real poets have a profound insight into the art and are initiated into its mysteries. Emerson was right when he said that a poet had a heart in unison with his time and country. It is wonderful to a musician to see how the poet, without practical acquaintance with the art of music, can generalize so easily and so justly in regard to it. Of course along with praise of the art there are often some lyric extravagances born of poetic enthusiasm, as for instance when Congreve says:

"Music hath charms to soothe the savage breast,
To soften rocks or bend a knotted oak."

Or Milton:

"Or bid the soul of Orpheus sing
Such notes are warbled to the string
Drew iron tears down Pluto's cheeks."

Or Shakespeare:

"The rude sea grew civil at her song
And certain stars shot madly from their sphere
To hear the sea maid's music."

Or again:

"Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing."

One favorite idea with the poets, an idea which the practical man (who according to Mill, is a man who sees, hears and understands) has always ridiculed, is the idea that the heavenly bodies moving in their orbits make music, the "Music of the spheres." If I am not mistaken the idea was Plato's; at any rate he gave it currency. The poetical idea seems to be that wherever we have harmony, order or proportion, there we have music. It is neither a ridiculous nor an unprofitable thought that the various stellar systems in their orderly revolutions round a common centre, give rise to a noble music far too sublimated, and far too overpowering as well, for our dull senses to appreciate. Shakespeare alludes to the music of the spheres most beautifully in *The Merchant of Venice.*

"How sweet the moonlight sleeps upon the bank!
Here we will sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patterns of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims."

[TO BE CONTINUED.]

At My Music Shelves.

JAROSLAW DE ZIELINSKI.

I.

Before me lies a set of Chopin's works, splendidly edited and printed. Here is a tone poet who drew his inspiration from the fountain head of national art—namely his own musical people, for art-music has not yet corrupted folk-music; intellectual power enabled him to place his compositions far above those of his compeers, and to create for his music a love that endureth forever. Spinoza in his "Ethics" tells us, that "no love but intellectual love can be eternal," from which we may gather that while many compositions excite great momentary admiration, a durable affection can only result where there is intellectual power. In his "Essays," R. W. Emerson says, that "no man can learn what he has not preparation for learning, however near to his eyes the object;" nothing so much as music—and especially good music—requires the preparation of the mind to be thoroughly comprehended; without it we flounder, but to little or no purpose, and in the end comes the inevitable failure for lack of force to overcome ignorance. "Unless you can do a thing well, do not do it at all," is not only said in public but in family life, for insufficiency is no longer considered the distinctive work of an amateur.

A person with musical tendencies lives not many doors away from me, and having heard sometime or other the renowned funeral march from the B flat Minor Sonata, sandwiches a portion of it, clothed in original harmonies, a dozen times a day between two-steps and negro dances which are ground out with merciless disregard for the peaceful existence of others; here is a case where the German law—that all piano playing, etc., must be done with closed doors and windows—would act to advantage.

But to return to our *moutons*, the great difficulty of the two sonatas that Chopin wrote causes many pianists to ignore them; this however can not be said of the Rondo, Op. 16, and yet how seldom it is heard! So cosmopolitan is the tendency of music, that any interesting *spécialité* of one nation becomes the common property of all, and so this charming work, which may be described as a complicated succession of notes and rhythms, has found its imitators, but unfortunately none of them have been able to impart to their copies the peculiar national stamp which is imprinted on Chopin's music, though they have succeeded in crowding out a morceau which impresses us with traces of Polish eccentricities and vagaries, accompanied by Sclavonic melancholy.

Turning to the ballades, as remarkable for their originality as for their warlike wildness, only two out of the four—namely the first in G minor, and the third in A flat, are at all known to the general public; speaking of the second ballade in F major, Ehlert says that he has seen even children stop in their play and listen to it enraptured, while Mr. Finck writes of it as having one of the most soulful melodies that any one has ever written. These ballades are a species of songs without words, which tell us strange tales of a far-off mysterious land; being the wondrous emenations of a romantic imagination, we can almost hear them relate the tales of Poland's heroic age.

Three more, and of the most important of Chopin's compositions, are at my hand; they are a 'cello sonata, a trio, and the F minor, concerto, Op. 21. It is the last of the three which made the deepest impression on Robert Schumann, for he wrote it thus: "*Genius* creates kingdoms whose smaller states are divided by a higher hand among *talents*, that these may organize in detail, and bring to perfection that which from the ever-flowing and constantly bespoken activity of the former, would be impossible. Chopin brought Beethoven's spirit into the concert room. He does not appear with an orchestral army as a giant-like genius; he is the captain of only a small troop, which, however, is his exclusive property, even to the very last soldier. Fate made him interesting by a strong nationality, namely the Polish. And as that nationality now lives and moves in robes of mourning, we find it thus portrayed distinctly in the works of this thoughtful artist. His descent and the fate of his country, explain both his merits and faults. While speaking of enthusiasm, grace, mind, warmth and nobleness of heart, who does not think of Chopin? But also while speaking of morbid eccentricty, fantastic ways, oddity, and—yes, even of hatred and revenge, and similar traits of the national character, are we not again reminded of him? Indeed, the whole of Chopin's earlier works bear the strong impress of his nationality. Art, however, demands more than this, and the influence exercised upon him by the land of his birth must yield to that of the world, and already we perceive in some of his more recent works, that the Sarmatian physiognomy is gradually being merged in the universal ideal of which the old Greeks have long served us as models; so that, altogether we move along another path, we hope in the end to greet Mozart." This hope that Chopin's later works would assume a more cosmopolitan tendency and character was not fulfilled; like the poet Lenau he ever saw nature clad in a robe of mourning; the clouds weeping, the zephyrs sighing. Both were poets of sorrow, and what they have left on record for us in wondrous poems and music, will be a comfort and blessing to those who can appreciate what these two have endured and suffered.

Chopin and Liszt were contemporaries of the same salon in Paris, but while Chopin, with his standard of ideal perfection, clothed his beautiful thoughts in beautiful forms, Liszt's style, both as player and composer, grew and changed enormously, re-writing often many of his earlier compositions as much as three times, especially when occasion arose for a new edition, till having matured he reveals to us in the works of that period a mine of suggestions as to the wise choice of means to obtain beauty and volume of tone with due regard to the keyboard and fingers. Here is a history of piano playing, from the tinkling Viennese "square" to our sonorous concert grand, from Czerny's Etudes de la Vélocité to Balakirew's Islamai Fantasie!

A contemporary of Liszt was Earnest Haberbier, a distinguished pianist, born at Koeingsberg in 1813. Marital infelicities were known even in his days, for in 1850 while in London, he was obliged to get a separation from his wife; both disgusted and discouraged, he left England for Norway where he lived in retirement for a number of months; it was then that he evolved a new system of fingering for certain passages.

The followers of the school of Domenico Scarlatti and of Albertini of Milan had a way of dividing rapid passages between the two hands, so as to obtain greater smoothness, and to avoid frequent underlaying of the thumb; having elaborated upon this, Haberbier gave it to the world as his own, just as the apparently modern trick of dividing the labor between two hands so frequently put into effect by Liszt (Etude Op. 1, No. 2, etc.,) was practiced boldly by John Sebastian Bach (Var. 29, Aria mit 30 Veränderungen). Mechanical difficulties of piano playing have increased enormously of late years, so have the means of overcoming them, and upon the position of the wrist, hand and fingers in relation to the keyboard, rests the most modern method, the method of Chopin and of Liszt. Hummel, the composer, improvisor and pianist, who wrote fantasias, concertos, and all sorts of music, would have found Liszt's compositions extravagantly difficult, and would have dismissed them as "unfit for the instrument," yet a player trained in modern technique would have no trouble in playing Hummel's passages with proper smoothness and fluency. Here is the case of Clementi's and Cramer's teaching to hold the hand horizontally, *versus* the teaching of Liszt who, neither held the hand horizontally nor his fingers much rounded, but brought the entire weight of the wrist and forearm into play, reducing thereby the physical exertion (a discovery made since by a class of students that wrote mathematical dissertations on the varieties of touch).

Modern improvements in the construction of the piano have had their influence on the change which Liszt's musical idiosyncracies brought about, and which are most essential to modern pianism. The pupil outstripped his teacher Carl Czerny, who without doubt has shed more ink in the cause of music than any other musician; he had composed many works in classical form, innumerable *bravura* pieces, and "made" besides, exercises, studies, variations, operatic arrangements etc., *ad infinitum*.

Like Chopin, Liszt never forgot his native country, and may fairly be said to have immortalized both his nation and himself in his works, over which the Hungarian style has exercised such a wide influence. The originators of this national style are of course the Magyars, as dominant lords of the soil, and the Gipsies, as the privileged musicians of the country. A strongly-marked rhythm, the employment of augmented seconds, and the introduction of a great variety of embellishments are the principal characteristics of Hungarian-Gipsy music. The strongly-marked rhythm consists of phrases of three notes, of which the second or middle note has the combined value of the first and third, and is not confined to single measures, but often extends over entire periods, the strong accents falling upon the second and fourth measures of a four-bar phrase. Liszt summarizes the ruling features of this music thus: "Its intervals, not in use in European harmony; its rhythms essentially Bohemian, and its luxuriant *fioriture* eminently Oriental."

Haydn, who by the peculiar terms of his contract as conductor of Prince Esterhazy's private band, could not help having wide intercourse with the lower orders, had ample opportunities of familiarizing himself with the various styles of Hungarian music, and traces of the humorous and playful, rather than the wild and lawless style, are to be found in his trio in G, No. 1, and in the finales of many of his symphonies, especially in those of the "Salaman" set.

Mozart also made use of the foreign element, as may be seen from his opera *Entführung aus dem Serail*, and the finale (*alla Turca*) of the Sonata in A.

The opening of the new theatre at Pesth, in 1812, for which ceremony Kotzebue wrote a dramatic piece, founded upon Hungarian historical matter, was the occasion of Beethoven composing music in the Hungarian and Turkish character for the prologue *King Stephen*, and for the epilogue *The Ruins of Athens*. Of course his individuality was such that he could not hide his identity, hence the result in these cases as well as in other instances, such for example as the finales to the Seventh Symphony, and the Quartet in E major, may be called an idealized Hungarian style.

Franz Schubert—as von Hellborn tells us in his "Life of Schubert"—accepted in 1818 an engagement as resident music-master to Count Johann Esterhazy's family, and soon became an established favorite, passing the winter with them in Vienna, and visiting them in summer on their estate in Hungary. It is there that he became acquainted with the national Hungarian airs as he had heard them played by Gipsies or sung by the servants; thus, for example, each of the subjects of the Divertissements ā la Hongroise, Op. 54, he noted down from a kitchen-maid in the Esterhazy family, whom he heard singing it. Among his works that are most strongly imbued with the Hungarian element are the Impromptu in F minor, Op. 142, the great C major Symphony (No. 9), the first movement of the Unfinished Symphony, Op. 42, Sonatas 35, 143, Sonata in B flat, Quintet in C major, Quartet in G major, Moment Musical in F minor, Theme and Variations Op. 84, some four-hand marches, and many songs, such as, Der Wegweiser, Die Wetterfahne, Auf dem Flusse, Irrlicht, etc.

Even Weber, whom the Hungarian style attracted but little, made use of it in the Rondo Ongarese for bassoon, and the Allegro Ongarese for piano, four-hands, and while he uses Gipsy music in his opera Preciosa, it was not Hungarian but Spanish-Gipsy music that was drawn upon.

Nor was Schumann deaf to the charms of the Hungarian style, proofs of which are found in the finales to his A minor Concerto, the A major Quartet, the Ungarisch in the Ballscenes, Op. 109, the Husarenlieder, and the Gipsy-life chorus. Before me lies his Concerto – a typical instance of the finest qualities of his piano writing; perfectly distinct in form and in subordination of detail, full of beauty in the solo passages and orchestral effects, and yet completely original and unlike any other work of that class. The first movement of it was written in 1841, the second and third in 1845.

It is advisable to guard at the outset against the familiar misconception that scales are made first and music afterwards. Scales are made in the process of endeavoring to make music, and continue to be altered and modified, generation after generation, even till the art has arrived at a high degree of maturity. The scale of modern harmonic music only arrived at its present condition in the last century, after having been under a gradual process of modification from an accepted nucleus for nearly a thousand years.—*C. H. H. Parry.*

It is admitted by those who have thought much on the subject, that the people of our country allow themselves too little relaxation from business and its cares. If this be so, and for my part I think there is no doubt of it, they will find the cultivation of music a recreation of the most innocent and unobjectionable kind.—*W. C. Bryant.*

I will not attempt to explain what constitutes a beautiful song. It is as easy and as difficult as a beautiful poem. "'Tis but a breath," as Goethe says.

If the Muse were exiled from the church she would be deprived of all her halo and dignity.—*A. W. Ambros.*

NATIONAL GRADED COURSE, fully described on fourth cover page, commits itself to no system of technic or style of performance.

Christmastide - Polka Rondo.

F. G. RATHBUN, Op. 14.

Tempo di Polka.

PIANO.

ff *pp* *f* *pp*

rit. (A) *a tempo.* *mp*

etc.

cresc. *dim.* (B) *f*

mf *p* *f*

(A) Let the hand lift at the end of each group without any accent on notes played by the thumb: the figure should flow from the fingers.

(B) A little brighter: use a firmer finger touch.

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cresc. ff

dim. cresc. brill. mp

cresc.

Trio.

ff p

(C)

(C) Sustain the melody, but do not let the tone be harsh.

f

dolce legato.

(D) *pp*

p

cresc.

f

1 2

ff

fz

cresc.

ff *p*

f *p* *f*

ritard.

p a tempo.

(D) Very dainty and delicate, making the contrast of *legato* and *staccato* quite marked.

cresc.

ff

ritard.

p a tempo.

cresc.

f

f

ff

dim.

brill.

f

cresc.

cresc.

cresc.

strepitoso.

ff

ffz

ffz

Ped. ✻ Ped. ✻ Ped. ✻

Impromptu Hongrois.

Revised & fingered by
WILSON G. SMITH.

CHARLES DELIOUX.

Charles Delioux, was born in 1830, and resides in Paris where he is highly esteemed as a pianist and composer.— Has written much for his instrument— this Impromptu Hongrois is an excellent example of his style, which is brilliant and decid - edly of the French School. Delioux was a pupil, at the Conservatory, of Halevy in composition.

NOTE: This Impromptu partakes largely of the character of a mazurka and demands a broad sense of rhythm, and much fiery abandon for its proper rendition. Section (B) presents a marked contrast in content and requires a pure legato and singing style. Note well the legato and staccato effects. Give the trills their full note value.

Allegretto moderato.

PIANO.

f *ten.* *cresc.*

(A) *Fieramente.*

ff poco ral - len - tan - do pausa.

cresc. *f*

p

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cresc. f ff

f p cresc. f pesante.

Ped. * Ped. * Ped. *

p cresc. f pesante. p

Ped. Ped.

cresc. f

ff p poco ral - len - tan - do.

Cantabile e tranquillamente.

(B)

dolce.

dim.

un poco cresc.

dim.

Ped.

dolce.

pp

cresc.

dimin.

p

dimin.

rit.

Tempo I.

mf

ten.

cresc.

ten.

ten.

f

marcato.

mf

Ped.

f *mf* *cresc.* *f* *rit. e cresc.*

Ped. ✻

ff *con summa forza.* *f*

Ped. ✻ Ped. ✻ Ped. ✻

p *il basso pesante.* *cresc.*

animato. *ten.* *ten.* *f* *ff piu vivo.*

Ped. ✻ Ped. ✻ Ped. ✻

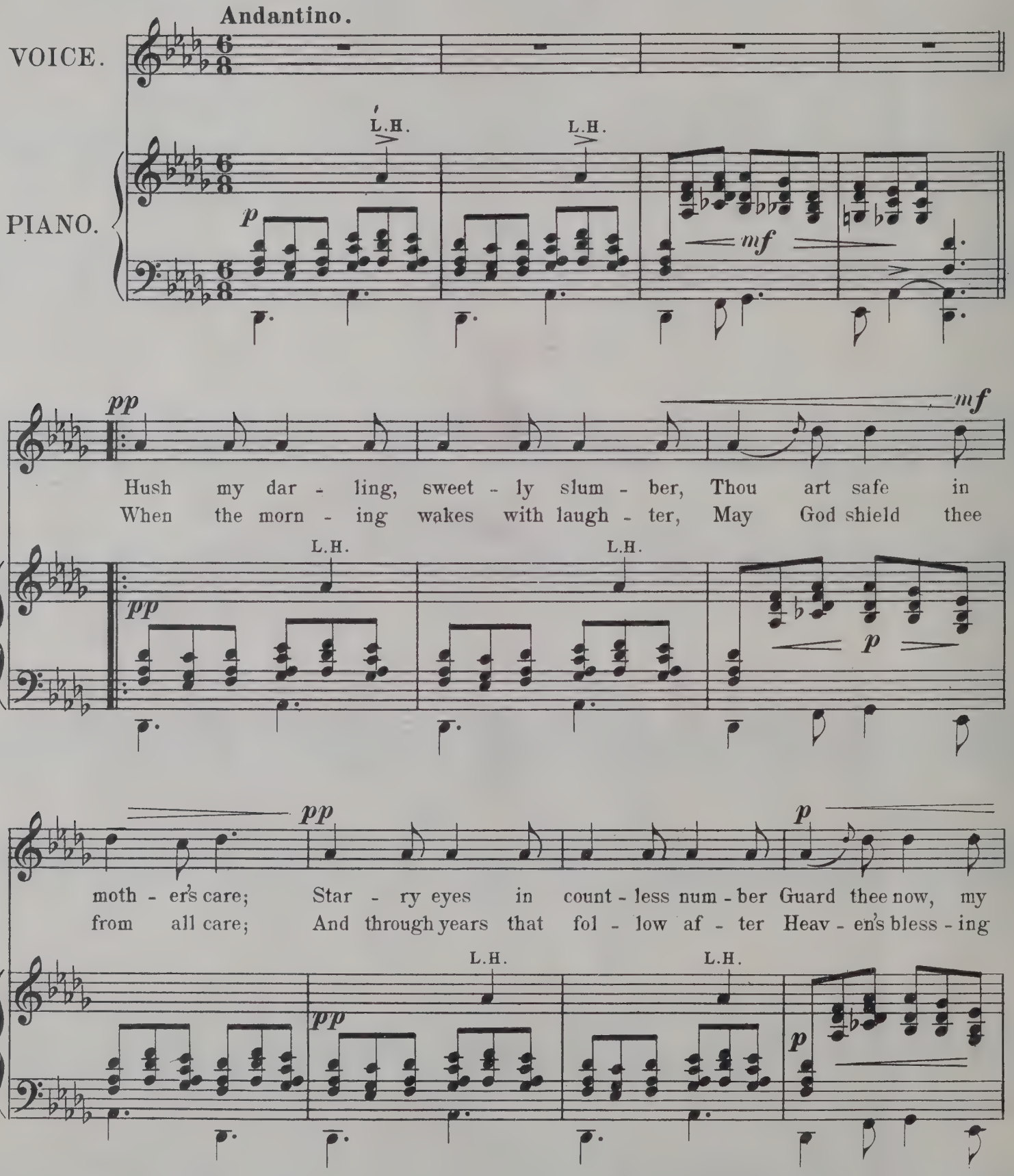
sempre ff *ff*

non legato e cresc. Ped.

Hush My Darling.

(Slumber Song.)

Words by Mrs ISABEL HAMILTON. Music by PARKE V. HOGAN.


Andantino.
VOICE.
PIANO.
L.H.
L.H.
p
mf
pp
mf
Hush my dar - ling, sweet - ly slum - ber, Thou art safe in
When the morn - ing wakes with laugh - ter, May God shield thee
L.H.
L.H.
pp
p
moth - er's care; Star - ry eyes in count - less num - ber Guard thee now, my
from all care; And through years that fol - low af - ter Heav - en's bless - ing
L.H.
L.H.
pp
p

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mp *pp*

loved one fair, Hush, my dar - ling, sweet. An - gels guard thy
may'st thou share. Sleep, my dar - ling, sleep, An - gels vig - ils

mp *pp*

mp *p* *pp*

sleep, Hush, my dar - ling, sweet, An - gels guard thy
keep, Sleep, my dar - ling, sleep, An - gels vig - ils

mp *ppp*

1 2

sleep.
keep.

L. H. L. H.

Valsette.

Fingered by THOS. a'BECKET.

HUGO RIEMANN, Op. 25. Nº 2.

Very light and rapid.

PIANO.

p

p

p

dimin.

pp

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a tempo.

calando.

p

p

p

cresc.

dim.

p

pp

mf

pp

sempre

piu

dimin.

mf

ppp

p

The Flight of Ages.

(Soprano or Tenor.)

Words by
FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

Andante.

VOICE.

PIANO.

p

mf

1. I heard a song, a ten - der
2. I have a rose, a white, white

song, ——— 'Twas sung for me a - lone, In the hush of a gol - den twi - light, When
rose, ——— 'Twas giv'n me long a - go, When the song had fall'n to si - lence And the

all the world was gone; And as long as my heart is beat - ing, As long as my eyes have
stars were dim and low; It lies in an old book fad - ed, Be - tween the pag - es

cresc.

f

rall.

1

2

tears, I shall hear the ech-oes ring - ing From out the golden years.
white, But the ag - es can-not dim the dream It brought to me that night.

colla voce.

p

pp

Piu animato.

I have a love, the love of years, Bright as the pur - est star, A-

ra - diant, sweet and won - der-ful, As hope - less and as far.

I have a love, the star of years, Its light a-lone I see, And

accel. *rit.* *rit.*

I must wor - ship, hope, and love, How - ev - er far it be.

accel. *rit.* *rit.*

Maestoso.

It is the love that speaks to me In that sweet

accel. cresc.

song of old, — It is the dream of gol - den

years, These pet - als white en - fold; — And ev - - 'ry

star may fall from heav'n, And ev - - 'ry rose de - cay, —

ff *stentando.* *rit.*

— But the ag - es can - not change my love, Or take — my —

rit.

ad lib.

dream, — or take my dream — a - way! —

8

Chanson Triste.

Song of Sadness.

Organ Transcription by
CARL EMERSON.

P. TSCHAIKOWSKY, Op. 40, Nº 2.

(A) This arrangement aims particularly to preserve the character of the bass, which in the original for pianoforte, is carried by the pedal; but which, when rendered on the Cabinet Organ, has to be sustained by adroit changes of the 4th and 5th fingers. The movement should be taken somewhat slower on the organ than the indication of the composer, though it is not to be made into a funeral dirge. It is more a picture of sadness that works itself up into a half frenzied passion (B) with only moments of passive resignation. (C) This is followed by a flood of spiritual elation and joy (D), which quickly gives place to a moment's returning thought of past bitterness (E); and, though we again have the picture illumed by a sunburst of hope (F), the climax, it again relapses into the old thought of despair, to which has been added this time however a touch of tenderness, relieving it of half its woe, and causing it to melt away into a peaceful finale of submission to fate (G).

Stop indications:
+ (open), ○ (Solo)

Allegro non troppo.

+ Melodia. *La melodia con molto espressione.*

ORGAN.

+ Vox humana.

(A)

+ Diapason. *Il basso sostenuto.*

p

+ Coupler.

(B)

mf

(C)

+ Dulcet

+ Viola
(principal)

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p

(1)

(4)

Full Organ.

f (D)

(E)

(F)

f

p

poco rit.

p a tempo.

p

mf

L. Swell.

○ Dulcet.

(G)

pp

○ Echo.

ppp

Christmas Song.

(Weihnachtslied.)

English Translation by
Rev. F. F. HAGEN.

C. REINECKE, Op. 37. № 17.

Moderato.

f Joyous and festive.

Voice.

Piano.

1. Ye shep - herds, a - rise! Come o - pen your eyes; The an - gels are sing - ing, And glad tid - ings bring-ing. Great joy has come near, The Sav - ior is here.
2. They heard the good word, And ran to their Lord. They came to a - dore Him And wor - ship be - fore Him; And joy - ful - ly saw Their Sav - ior on straw.

3. Ye hap - py swains, sing! Oh! sing to your King: With pipe and sweet sing-ing De - light to Him bring-ing. Go - seek in the stall, The Sav - ior of all!
4. As soon as they came, They knew Him by name; They fell on their fac - es, And ut - tered His prais-es, And sang a new song, Their whole way a - long.

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Lessons for Awakening Harmonic Perception.

W. S. B. MATHEWS.

[These lessons began in September. The first lesson dealt with sympathetic vibration, showing its effect upon resonance. The second, with the resonance of thirds and consonance and dissonance. The present lesson deals with chord formation.—ED.]

LESSON III.—CHORDS AND CHORD-FEELING.

A chord is a combination of harmonically related tones, heard simultaneously.

Chords are classed as triads (consisting of three primary tones), four-fold chords (consisting of four primary tones), five-fold, six-fold, etc. The great bulk of music consists of triads; very few fuller chords than four-fold combinations are employed.

A triad consists of any tone with its third and fifth. There are four kinds of triad possible upon every given tone; major, minor, diminished, and augmented. Let us construct such triads upon C. Taking C, add to it a major third (four half-steps away) E, and to this a perfect fifth (seven half-steps away) G, and we have C-E-G. In like manner upon G, we have G-B-D, standing at the same distances from G. Upon E♭, E♭-G-B♭; upon D♭, F-A♭, etc. This exercise is to be continued until the pupil can readily form major triads upon any tone of the chromatic scale, counting the half-steps upon the key-board. The correct naming of flat and sharp tones should be taught. For instance, any kind of third upon C must be some kind of an E, either E, E♯, or E♭. C-D-E, one, two, three, always three letters, three degrees of the staff, three degrees of the scale. Any kind of a fifth from C must be some kind of a G; either G♯, G♭, or plain G, C-D-E-F-G, five degrees of the scale, a fifth. This exercise which appears difficult when assigned as something to be remembered, will prove practically easy upon the key-board, particularly if at this stage of the proceeding we do not try to remember too many things. It is enough if taking any tone as foundation, the pupil can readily find the remaining tones for completing the triad.

Beginning again with any one of the major triads already formed, it can be transformed into a minor triad by simply lowering the third a half step. For instance, triad of C, C-E-G, major. Make the third E♭ and we have C-E♭-G, the minor triad of C. Major triad of D, D-F♯-A; minor by lowering the third, D-F-A. Major triad of E♭, E♭-G-B♭; minor, E♭-G♭-B♭. And so through as many triads as one cares to try.

Our minor triad is capable of still another transformation. By lowering the fifth we get the diminished triad. Example, major triad of C, C E-G; minor, C-E♭-G; diminished, C-E♭-G♭. D-F♯-A, major; D-F-A, minor; D-F-A♭, diminished. In like manner go on and form other triads of all the varieties.

The major triad is capable of being transformed into what is called an augmented triad, by raising the fifth a half-step. Example, C-E-G, major; C-E-G♯, augmented. D-F♯-A, major; D-F♯-A♯, augmented, E♭, G, B♭, major; E♭ G, B, augmented. In like manner form first of all major triads; then change them to minor; and then to diminished; now begin again with the major triads and change them to augmented. Note that the raised fifth of the augmented occupies the same relative place in the scale, counting by degrees from the fundamental, as before it is changed. Hence A♭ will not do for a fifth where G♯ is required.

The foregoing exercises are to be continued until the pupil can perform them easily. When this point has been reached, let us go on to learn something more.

Begin again with the triad of C, middle C being lowest tone. Sound it quite full and melodiously. When the teacher has done this let the pupil gently touch each of the lower octaves of the three tones one after another, listening to discover which one makes the best bass. If the pupil is at all skeptical he may try all of the tones of the chromatic scale as basses, listening to each long enough to "taste it," as we might say. Whenever the chord dies away too much for its harmonic expression to be felt, take it anew. Then go on with the experiments. It will eventually be found that the natural bass of any major triad is its own fundamental tone. When this is heard as bass the chord is stable; when either the third or fifth are taken as bass, the chord sounds unfinished and seems to require something more to complete the sense. Example, holding the triad of C, let the pupil sound gently C, then E, then G, listening to each about four moderate beats, to feel the force of the effect. The only stable effect is that in which C is bass. All the tones make practicable basses. Let the teacher take the triad of C in the right hand with C uppermost, and then sound four basses successively, C, E, G, C, the last coming back to the first point. The pupil will note that all the combinations are consonant, but that the element of repose remains in the fundamental position, as it is called, the position in which the natural bass of the chord is taken.

If we listen attentively to the different forms of the major triad other things will be noticed. Taking in the right hand C-G-C, and in the bass E, hold it firmly; then change back to E-G-C, in the right hand with C in the bass. Do this several times. You will notice that the two chords have the same harmonic value, the form in which E is bass being unmistakably a chord of C, and content to remain so. If however you take with the right hand, G-C-E, with the bass G, and hold it, you will presently become conscious of a tendency of the treble voices to change to something else. If holding the same chord again you gently change the treble and alto to D and B (giving you G for bass and G-B-D, in the treble), you will find that you have reached a point of repose—but it is no longer a triad of C.

These forms of the triads in which the bass is the third or fifth are called "inversions," because they are supposed to be reached by taking one of the upper tones an octave lower—hence by "inversion." The consonant triad has one position of repose, and one only; it is the form which has the fundamental in the bass. It has another stable position, but it is not a point of repose. It is the form in which the third is bass—called "first inversion." The second inversion, in which the fifth is bass, is not so stable; it is appealing, technically dissonant, because requiring to be followed by something else to complete the sense. You can satisfy the first inversion by changing back to the fundamental position; but you cannot so perfectly satisfy the second inversion in this way. Try it. It needs some other chord to follow it as shown above. Try it.

When these experiments have been carried out in the major triads (and they should be spread over several lessons in order for the ear to become more intelligent and the harmonic feeling more delicate and sensitive) we will go on and perform the same changes in the minor triads. The same qualities will be found in the inversions of these; the first inversion is decided, but the second again needs to be "resolved," followed by some other chord. There is no perfect repose in the minor triad. The fundamental position is only a quasi repose. Hence the old composers never finished a composition with a minor chord. After a long piece in minor they ended in the major. We do not do this any more, but end minor pieces in with a minor triad. Nevertheless the repose is tentative, or simulated. The minor triad contains within itself contradictory elements, as shown in Lesson II. The ear accepts it as an imperfect substitute for a major triad.

Let us investigate our diminished and augmented triads a little. Beginning with C, E♭, G♭, the diminished triad of C, hold it melodiously with the right hand; then try each tone in turn as bass. They are of equal value as basses. No one of them is completely satisfactory, but there is no such decided difference in their quality as between the fundamental and other members of a major or minor triad.

Take again with the right hand E♭ and G♭ (first and second lines of the staff), and with the left hand middle C. When you have held them about four beats, and their pull begins to be felt, gently change to D♭ and F. This is the correct resolution of the diminished triad. The outer tones come in a half-step towards each other. Do the same thing upon other degrees, as for instance with F and A♭ with the right hand and D with the left. Resolution E♭ and G. Always the fundamental ascends a half step, the diminished fifth descends a half-step, while the third ascends or descends the same distance. Let the pupil do this upon every degree of the chromatic scale. Be sure that the chord is held quite full and strong, until its sound is felt, and that the resolution is gently made. A tone of resolution is never accented. This is one of the fundamental rules of musical expression.

In like manner let us perform certain changes upon the augmented triad. Beginning with C-E-G♯, try each tone in turn as bass. There is no great difference in their quality. The one with C is the fundamental position, exactly as in the major triad, and the inversions are named in the same manner.

Holding with the right hand the full triad as above, C-E-G♯, take C as bass. Then change the right hand to C, F, A, while the left hand changes to F. This is the natural resolution of this triad, the fifth having seemingly been sharped as a passing note leading upwards a half-step. Try also the augmented triad of D and resolve it in like manner, the soprano ascending a half-step, the alto a half-step, and the fundamental ascending a fourth or descending a fifth. Let the pupil try this over and over upon all the degrees of the chromatic scale. What we are after just now is not so much the faculty of writing harmonic exercises, as of forming certain elementary habits of harmonic feeling, and harmonic handiness upon the key-board.

A pupil who has gone this distance along the road of harmonic perception is further along musically than one who has written an entire book of exercises without learning to feel the pull of appealing chords, and the stability of true harmony chords. The pull of the augmented triad is due to the presence of opposing roots. C and E together belong to the triad of C; C and G♯ when heard independently of other chords, sound quite the same as C and A♭, to which A♭ is the natural bass. E and G♯ belong to the triad of E. Hence the augmented triad misleads the ear when it is heard out of any connection; nevertheless it has a distinct "pull" which is that of its resolution as shown above.

Musings.

I was sitting in the parlor of an old colonial house of an old colonial family of the old colony of Connecticut. I like those fine old houses, with their baronial halls and their large rooms, reanimated and cheered by modern comforts and conveniences. An accomplished daughter was playing Beethoven and Schumann, and rolling out magnificent basses lighted up by plaintive melodies, weaving on their Steinway loom golden themes, like threads embroidered on dark, rich harmonies. Such music had the Puritans never heard. What effect it would have had upon them I do not know. They would probably have made it an occasion of a day of fasting and prayer rather than a day of thanksgiving and praise. But music has always been a welcome angel in that house for the later generations. When I was last there, there was another listener. His name is widely known in every great library and institution of learning the world over, for his superb contributions to American scholarship; but he no longer answers to the name. Music had been one of his lifelong delights—a solace, a joy, a distraction, an inspiration. And, when I was last here, the violin played by another daughter blended with the tones of the piano. In his last days he lay under a spell of unconsciousness from which nothing could rouse him till the tones of the violin swept over the chords of his memory, and brought him back again to the sight of loved faces and the joy of loved voices. Thanksgiving is a festival of the harvest, and our rulers naturally make that the pivot of their Thanksgiving proclamations. But that word "harvest" should mean something more to us than pumpkins and potatoes, juicy apples and basted turkeys. There is a harvest of thought and sentiment—not the harvest of a single season, but the harvest of years embodied in literature, music, art, invention. It is the ripened experience of brains and hearts that have blossomed and fruited for the good of the world. One could not go into any room in this old colonial house without finding evidences of modern culture and the artistic spirit; and I suspect that, if an inventory were taken of Thanksgiving blessings in this home, while the pleasures of the table would not be belittled, the rich harvest of culture, thought, and invention, as well as the deeper joy of affection, would be placed at the top of the list.—*Christian Register.*

A composer who devotes himself to sacred music, and ties himself down to the rigid forms it demands, foregoes the applause of the many; but both he and his art gain a hundred fold by this self-denial. He who can build a church can build houses with greater ease, and to him who has accomplished an oratorio, other forms of music will be child's play.—*Schumann.*

Nowadays, the artist is no longer his own master. He belongs to the world at large. He is worse than its target. He is its prey. His own personal and productive life is almost entirely absorbed, swamped, squandered, in so-called social obligations, which gradually stifle him in that network of sham and barren duties which go to make up an existence devoid of serious object or high motive.—*Charles Gounod.*

NATIONAL GRADED COURSE, fully described on fourth cover page, is broad and progressive, both as regards the order of succession and the order in which the various technical difficulties are introduced. *There are no gaps between any of the grades. Each grade leads directly into that which follows.*

The Voice.

MR. FRANK HERBERT TUBBS, Associate Editor.

Voice Culture and Singing.

FRANK HERBERT TUBBS.

LESSON IV.

[Among the many valuable points brought out by this lesson is one of paramount importance, *i. e.*, the fact that sensation and its absence is a more reliable criterion of proper voice production than is tone quality. The writer, in his own voice teaching, has had difficulty in securing proper conditions of the throat and other vocal organs, because the pupil listened for good tone and unconsciously made everything tend to beautifying the tone, hiding defects and giving the mind a wrong bent, rather than endeavoring to secure relaxed, easy conditions. Mr. Tubbs' discussion of the truth above named should be impressed upon every student of voice culture.—ED.]

Our lesson on breathing is still in mind, but recall the caution not to make breathing everything. Anxiety about any particular branch of voice culture tends to create discomfort and wrong action in the organs directly called into use in that branch. Many pupils try so hard to hold the breath that they produce general rigidity of the body, which has reflex action upon the throat and face. Force at the throat or in the face will always require extra pressure at the diaphragm, and that pushes out very much breath. It were better to waste breath for a time than to get nervously anxious about holding breath. Sensation and its absence are factors in recognizing what we are doing in the body. Many of us trust to the souud of tone quality. That is to be used, but feelings are better. They are more refined, and can be tested in repetitions of a note. Sound, once made, is forever lost. We say we remember it but we do not. Even a few seconds suffices to remove correct mental impression of a sound just made. The feeling of muscular action is not altogether reliable, but it is the best thing which we have. Our tones are made by organs which are generally well supplied with nerves which convey sensation directly to the brain. The action of these organs can be felt in most cases. (That instruction is almost upside down, for we should have no sensation while singing. In learning to sing we are painfully aware that we do have sense of action.)

The body is merely a machine for use of the mind. It is trite to speak of its complications, yet so wonderful is the construction of the vocal apparatus that no one knows much about it yet, and probably several generations will pass before it is thoroughly explored and its full utility understood. The invention of the laryngoscope, over forty years ago, gave stimulus to research, and in surgical and medical treatment of the throat much was gained. But nothing of real value in voice culture has come to singers through all this research. Some teachers talk wisely about scientific voice culture, based upon discoveries of the laryngoscope and photography of larynx, and of influence of tone on carbon paper, glass, or candle flame, but all deductions from these experiments have thus far proved worthless. This is somewhat away from my remark on the complex structure of the body, yet it may fix the fact that we must work through sensation and not through deductions from a so-called scientific research. The body is, as said, the machine which the mind uses. It is made of materials similar to that in other material bodies. In itself, as material, is no life or capability of action. The body, undirected by the mind, is totally inert, being influenced by gravitation or other like forces, but unable to move even in its smallest part. Every act of the body from birth to death is the result of mental action, personal or foreign. As the influence which an outside mind can exert upon our bodies without going to our minds is very slight, we may, for now, drop that. Our own minds use our bodies as machines and as means of action. Not only is this true of musical demands, but of everything. We even make our bodies what they are. Tall, short, stout, lean, comely, hideous, light, dark, or otherwise, according to mental impress, and most of this is our own impress. You tell me I must recognize heredity, and that bodies must be like the parental stock. To some extent, true, but not wholly. Probably if the child of ten years had sufficient understanding of psychology he could, during the next ten years, make his body what he chose. The great changes which people of thirty and forty make is evidence that, had they known when growing what they afterward learned, they could have entirely remodeled their physical construction. This subject is discussed here only to impress the truth that our bodies act only because mind makes them do so. There is an apparent division of mind into two parts, which, for clearness of perception, we may call conscious and subconscious mind. That which we think about, decide upon and will do is in conscious mind; that which has become habit is directed by sub-conscious mind. Walking, with adults, is an unconscious act. It was not so once. A time came when each of us studied how to put out each little foot. It took several weeks and, perhaps, months before direct effort of conscious will was unnecessary. After that we jumped up and walked without giving the matter thought. One example serves to give you understanding of all its class. When we make a tone in our first attempts at singing it must be consciously made and be directed. After due time we make tones as unconsciously as does one cry out if startled or hurt. It is a delicate matter to consciously direct the organs of the vocal apparatus. Suppose one tried to direct the muscular action which he uses in walking, or suppose one to direct that action in turning the eye from side to side. It is delicate work. In fact, how many know what muscles turn the eye? What do we care so long as the eye turns all right? I would advise you to treat the vocal apparatus in about the same way. Let it alone. Some of the rough knowledge may be had, and it should be had. One should know about the diaphragm, have general knowledge of the larynx, tongue, and face, and should apply that knowledge in his practice. It can be had from any book on anatomy and physiology.

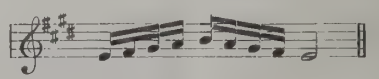
There is, however, one portion of the body which needs special thought, the nerve system. You know, in a general way, how the nerve skeleton looks. Every muscle—fibre of the whole body is supplied with one or two nerves, most of them havihg two—nerves of sensation and motion. In the general system the nerves are ever active and alert. For all our acts they must be ready for duty instantly and surely. Now, the important instruction is that the nerves are the means of connection between brain and body, and the brain is the first part of the human machine which the mind acts upon. No one knows as yet of what the brain and nerves are composed, how they work, what repairs them, or why they respond to mental influence. This we do know, that the mind which calls them into use can also command their quietness. That is an important item in voice culture. Why? Because the great enemy of all good tone production is rigidity of muscles, and that rigidity can be stopped only by quieting nerves.

Presently we will use some exercises, but I want you to understand clearly the principles which govern my teaching. Progress is more rapid when the teacher recognizes his pupil to be a thinking being and makes him think. Thus far in our exercises we have sought to bring into normal use the organs which originate tone and to get them to work independently of each other and of all the rest of the body. Whatever there is in scientific research accentuates that need. We have gotten a good start in your case and have reached the point when we should put two and two together. Our effort in that direction will be a hard one unless your body is made more pliable. You have trained yourself, unintentionally, into being very stiff in all bodily fibre. One can sing when in that condition, but not well. Therein lies the difference, many times, between a good singer and a bad one. The first is comfortable and the other not. One takes advantage of ample reverberation of tone and the other uses force. It is decidedly unpleasant to hear a forced tone, and when one listens to an opera sung with hard, "forced" tone he goes away wishing he could rebuild those opera singers on good lines. Reverberating tones are far better than forced tones. So, to the work of training ease of body. It should be made part of every act to work easily. Not many people know what power can be added through repose. We sit in rigidity, walk with forced step, stand as if trying to fight gravitation, and even lie on a couch as far away from the couch as we can be. We seem to try to suspend our recumbent form in the air. The process of relaxation should be preached in every studio and school room. Stop fighting gravitation. Give way to that force all the time. Train the body to non-resistance. Here are three exercises for that, but make reposefulness a constant factor in life. We will take material from earlier exercises and make

Exercise Eleven—Sit on a chair. Sing (slowly) ah, a-e-i; uno, due, tre, quattro, cinque, sei. Give way to gravitation. Take a seat and let the weight of the body go completely into the chair. Do not hold the body up. Even avoid leaning back. Let the feet rest on the floor, but not push the floor. In short, let all the body rest on the chair seat. Then hold in mind the thought that you and the chair are being taken by gravitation and carried down, down, down to the centre of the earth. While in this condition sing the three phrases "ah," (then breathe) "a-e-i," (breathe) "uno, due, tre, quattro, cinque, sei." Try it on D in lower voice. Good. On E. Good, too. On F sharp. Not so good. You are stiffening. Relax, relax! Let go completely. Once again. All right. The next note. Yes. The next. Here we are now at B, with its change of register which was so disturbing at the first lesson. Try it, again and again. Give way more. Certainly, as we ascend, we feel that we must "brace up," but that must be overcome before mellow tones will come in the upper voice or before *good*, loud notes can come anywhere. There is reason within and around the larynx, too, for the feeling that one must brace the body in the upper voice. The vocal bands require more tension to sing the upper voice, and the whole larynx rises. Muscular action is needed for this, but we must be able to use this greater local effort without general tension. Let us try that exercise again on B. No, no. Relax more. Sit perfectly quiet ten seconds as preparation. So quiet that you do not even wink. Relax all the while. That is better. Now sing on C. Now on D. On E. On F. Lazily. Once again on F. Do you observe now greater fullness of tone has come? From C to F those tones were much better.

Exercise Twelve—Stand giving way to gravitation, and sing as in Exercise Eleven. The thought to be held in mind is "let gravitation grasp my feet and draw me down, down. I will to follow. I go down through the floor." The body becomes heavy through this thought. Begin this time to sing at F in lower voice. It goes easily now. We gain with use. The next higher tone and on, step by step, up the octave. Such training commands the nerves to do only necessary work, and if one can make this course constant we can never be nervous. These cases of nervous prostration which afflict so many people can be overcome by such treatment of body as we are using. Singing lessons are better than doctor's visits to nervous people.

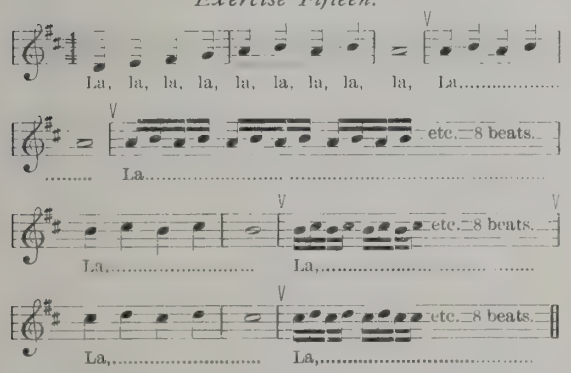
Exercise Thirteen—Walk letting gravitation drag down the feet, and sing as in Exercise Eleven. Walk with me across the room, letting the feet drop as if great lumps of lead. Sing while the body is so relaxed. Begin now at C, in the middle of the voice. The lower tones will go nicely now, anyway. How quickly you begin to brace. Let it go. Even at the momentary pause after each little tone you get a little stiff. Give way every time you stop. From this time onward make more of reposefulness of body, especially when you practice and sing.

The following notes, also, form a peg, *Exercise Fourteen*, on which many vocal garments may be hung.

First, with "ah," using vocal bands only. (See Exercise Two.) Then, in similar way, with "e;" then with "i." When this can be done without moving the roots of the tongue the least particle sing all the vowels, one after the other, in one breath. The important thing is to keep out all action except that of the vocal bands. Their action cannot be felt. You ask if you can see with the mirror whether you are doing right or not. No, you cannot, because to see into the pharynx you must open the mouth so widely that normal position is changed. If you could part the teeth only far enough to permit the tip of the fore-finger to pass between them and yet see in, it would be excellent to study the quieting of soft palate and back of tongue. Both those organs must become quiet before the vocal bands will work perfectly. But if the mouth is more widely opened and the soft palate and tongue are stilled, while the vocal bands

might do what is just right the tone would sound very badly. It would be the white tone, or, as Lamperti called it, *squaiato*. The initial tone would be without its needed coloring in the pharynx and mouth. Thus far you must trust to feelings and sensation and not to sight.

With this same exercise use "la" on each note. We now bring the tip of the tongue into use, but allow no other change from what we have just been doing. That is, the back of the tongue and soft palate are to remain, so far as you can perceive from sensation, perfectly still. Let us try it. All good except the upper note. There was action. Try again. Better, but not right. Two or three times after each other. Now the upper note is good, and the voice seems to ripple up and down a little hill. Change the chord so as to sing higher. That takes the C sharp. No, no, a break showed—a little one only— but I want perfection. Again. Now, the next chord, and we use D sharp. Pretty good, but stop the full tension in the throat. Yet higher we go. Now, change to the lower voice again, use the notes as written and join another consonant to "ah." Let us use "ma." The letter "m" vibrates both lips and face and produces gentle humming. Try it. O, no! That is too rough. You pressed the lips so firmly together that no vibration could occur. Let the lips gently meet, and as you sing you will feel them tingle. Once again. That was better. "Ma" on each note. Sing slowly. You are forgetting the back of the tongue and palate. Yes, there are *so* many things to think about, but if singing well were perfectly easy every one would sing well. Good result is worth any amount of labor. A fine singer is the noblest product of science and art. So be patient. Try "ma" on those notes again. Better, but the upper note is still "movable." Again, two or three times. Good. Now, next higher, and the next. Then "va" and "naw" are good syllables for that same group of notes. You see it is a peg for several exercises.

Exercise Fifteen.



This you are to sing slowly. (The metronome set at 76 gives about right movement.) Observe rules as above regarding tongue, palate, and other movable organs. We have not said much about the face yet. On this exercise give it a thought. It should be restful and interested, a pleasant face. I don't like to call it the smiling face, for a real smile draws the mouth out of place. A description given by one of my pupils of how she felt may give you just the idea: "I feel, when I get it to please you, just as I do when I see something very funny and I want to laugh at it, but don't want to be caught laughing." Really, a good description. Let pleasant relaxation toward a smile be the constant condition of face for now. Surely we have not forgotten already that every act of the body is directed by the mind. Every thought which passes through the mind is reflected in some degree upon the face. When we sing songs our face reflects every idea or the singing would become inane. The most natural expression of face, the one which we most wear, is that of pleasure and interest. That is why I ask for it as the kind to keep when practicing. Singing, even in exercise study, should be a pleasure. When it ceases to be that something is wrong and it would be well to stop till you can take it up with pleasure, if at any time it becomes irksome. Yes, I know *you* are studying for business and must work, pleasant or not pleasant; but practice done with no pleasure in it does no good. It were better to sing as you have in the past, with your old force, than to half succeed in better way. But we will have the good way safely fixed soon. But let us use *Exercise Fifteen.* Easy throat, free tip of tongue. Pretty good, but concentrated mental effort was needed. On the upper notes let quality be pretty, mellow, and, so to speak, velvety. The whole note on A may be sustained longer than its written time. We care less for rhythm than for cultivation of vocal organs. Now, the second phrase, using "l" only at start of tone. Easy throat as the interval of the second is used. Mellow, mellow. Now, the next higher. Good. So on, upward. Ah, now we are in head voice. Bring the pleasant face into real, active use. Now, from G to A in upper voice. Good. A to B. That is good work, and far different from what you did a week ago. Now you go into the head voice naturally. You will find when we try it that you have added one or two notes to the upper voice already, but I do not care to have you sing up there yet. There is too much to do in the medium voice. We will return to that now and substitute "le" for "la" in this exercise. Let me give you a hint which I have found useful in making finer tones on different vowels. It may be imagination, and there may be scientific fact behind it. I don't know which it is, but it is sometimes a help. "Ah" seems to vibrate the lips and cheeks when rightly made, and I call that the "focus" of the tone. That is where you feel the first effect of vibration. I might call it "initial vibration," for as we work on we shall extend vibration to the whole body. "E" seems to vibrate about eight inches in front of the lips, and "i" focuses at arm's length. For testing that try the vowels of *Exercise Three*, "a-e-i," and at each change of vowel extend the hand. On the first touch the lips with the finger, on the second carry the hand away from the mouth, and think the tone is hitting the hand, on the third extend hand to arm's length and sing into it. You have the idea. Enough for to-day. Practice, do you ask? All you wish. About two hours, I would say, but if you don't feel in mood for it so long, stop. Only the practice done when one feels like it does any good.

Study of Singing in Italy.

BESSIE WALKER RUGGLES.

[The second of our letters on voice study in Florence. The outline of the methods used by so eminent a teacher will interest us and we might wish that this description went more into detail.—ED.]

CINCINNATI, O., November 19th, 1896.

My Dear Readers:—

My last letter was devoted to the setting forth of some reasons in favor of foreign study for the singer. In this letter I wish to tell you something of the manner in which Signor Cortesi develops and pl ces the voices of his pupils.

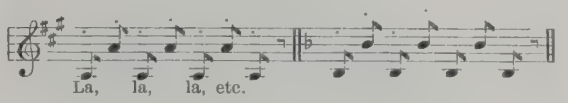
This is a simple and pleasant task—simple because his teaching is so plain and lucid that there is li tle to tell; pleasant because it is a pleasure to recall how free from the tortuous, harrowing, so-called "*methods*" is the teaching of this great successful maestro, whose aim is to teach his pupils to sing as easily and spontaneously as nature intended they should—as naturally as they would speak.

Signor Cortesi is almost the only remaining representative of that goodly corps of teachers that turned out so many splendid singers of a generation or two ago. Though in his seventies, he is comparatively hale and hearty; young in spirit and in energy.

My information of his teaching is gleaned not only from my own lessons, but from those of other pupils, which I had the rare privilege of hearing, and also from observations taken from pupils of his with whom I was thrown in daily contact.

I went to him hampered with the theories of half a dozen prominent American teachers. After being with him a few days (daily lessons), I bade a glad good-bye to all these distracting theories, and tried, according to his directions, to relax all the muscles of the throat, face, and body, even those of the hand, which last would try to rescue the trembling, downward scale by beating time, tried to dismiss all thought of the vocal machinery, open the mouth well and smilingly, breathe naturally, use the lips and tongue freely in enunciation, and sing spontaneously. Upon this relaxed condition the maestro insisted. He paid no attention to the recently acquired "break" in the middle register, to the rough changes from one register to another, to the uneven scale, the shortness of breath, or any of the many other difficulties with which I had long contended, But I soon learned that just in proportion as I succeeded to putting forth the voice with freedom these troubles diminished. Only one direction did he give me that seemed contrary to nature's method. You remember that in my last letter I called attention to the fact that the voices of American English, and German singers are usually too far back in the throat. To correct this fault he would often place his hand on the bridge of his nose to indicate that the singer must allow the tone to enter freely the resonance cavity at the base of the nose. Notice I say *freely;* not in a hard, constrained manner. This forward position of the tone is of great importance during the transition from medium to head tone in the woman's voice, and from chest to covered tone in the man's.

The lesson always began with an octave exercise; thus:



and so on up the chromatic scale an octave and back again. The notes were sung *semi-staccato*, as indicated, with the syllable *la*, particular stress being laid on the *l*, which is an important point, as the use of this consonant places the pharynx in a free, open position for the vowel sound which follows. This exercise, and various scales and *arpeggios* that followed, were varied in compass according to the needs of the different pupils. Though chest tones, in the ladies' voices, were freely used, they were not forced above the point where they ceased to be easy and natural, the change into medium tone being in the neighborhood of middle C or the D above it Head tone was used early in the scale, in the female voices, as were covered tones in the male voices, so as to avoid forcing.

Following the exercises came *solfeggios* and *arias*, the execution of which became easier as the muscles relaxed and allowed the tone more freedom.

I wish I could tell you what a joy it was to cease *trying* to sing, to sing without thought of a *method*, and to find improvement so rapid.

I noted an even more rapid progress in other voices under the *maestro's* instruction that had not been so unfortunate as to have had previous instruction. One little lady of our party found her rather small soprano voice doubled in range and strength at the end of seven weeks' daily lessons. Another, a fine baritone voice, grew from a veiled, uncertain organ to a steadfastness and brilliancy in the same length of time.

Blessed be the dear, smiling, genial *maestro*, and success to next year's summer school in lovely Florence.

BESSIE WALKER RUGGLES.

Second Prize Essay Competition.

The editor of THE MUSICIAN takes great pleasure in announcing a second prize essay competition. The success which attended the first offer of prizes for the best essays on musical subjects leads us to hope that even greater good may come from this second contest. We have published, since the contest, some excellent essays, by contestants who, before that time, had not written for publication. Many new writers were thus brought out, and it is with the hope that this feature of the competition may result in encouraging the latent talent of inexperienced writers, that we make the same offers as before.

We do not propose to hedge the contest about with many conditions, as we wish to leave contestants as free as possible. A few suggestions as to the character of the essays, will save intending competitors trouble and, perhaps, useless writing The policy of THE MUSICIAN is educational, hence all essays must be of this character. Biography and history will not be accepted; the matter must be original. In the choice of subjects, writers should endeavor to find those of practical, everyday worth, yet avoid hackneyed, much written about topics. Unless an old subject is treated in a new and original style, it will not be apt to impress as favorably as something fresher in interest.

The style of the essay should be good from a literary standpoint, concise and pointed in the presentation of the subject, with no unnecessary wording. We would also ask that too heavy, abstruse subjects be avoided as far as possible The essays will be judged along the lines indicated above; that is, first, as to the practical value of the subject; second, the literary character of the work; third, the manner in which the subject is developed

There will be two competitions: the first, for experienced writers; the second, for those who have not written for publication. Each essay must be distinctly marked *1st* or *2d competition*, and be accompanied with the *name* and address of the author. These names may be in a separate envelope, marked with the same motto as the essay. The prizes are as follows:

FIRST COMPETITION—First Prize, $25.00; Second Prize, $12 50.

SECOND COMPETITION—First Prize, $15.00; Second Prize, $7 50.

Both competitions will close Jan. 20, 1897.

Song Recitals.

FREDERIC W. ROOT.

[The educational, historical and spiritual value of the song recital is herein set forth, with valuable suggestions as to what it should be. Various collections of songs which are worthy of places in song recital programs are given, and the accompanist receives due notice.—ED.]

Many forms of musical entertainment are offered to the public—the opera, the oratorio, the symphony concert, the chamber music *soirée*, the mixed program, etc., etc. All of these may bring to hearers the pleasure, the inspiration, the education, or the uplifting which it is the mission of music to shed forth. In such a list I should place the song recital very near the top. When a singer of refinement, taste, and education goes among the treasures of song, new and old, and with pure vocalization and intelligent absorption in sentiment, presents to us a collection of these, I find the result most satisfactory. A well-arranged program of this sort is a kaleidoscope of pleasing impressions to the more external sense, and so holds the attention for deeper impressions. And where in the whole domain of art can you find means of making an impression upon the inmost sensibilities more potent than that embodied in a good song? Ponderous aggregation of tone excites, skillful combination of effects dazzles, and erudite compounding of polyphony astonishes, but the subtle power that transports, that lifts us out of ourselves and for a moment annihilates time and space, is more often found in song than in the larger creations among musical literature. Any music to have its effect must be given unmarred by imperfections of execution or displays of self-consciousness.

When, however, the personal equation is right, and the singer is one who may appropriately be asked to

> "Lend to the rhyme of the poet
> The beauty of thy voice,"

and to add other graces of manner and manifestations of good taste, song singing may profit more largely by personality than any other style of performance. Grand opera, as given with government subvention in the European capitals is, indeed, a mighty art agency, and an oratorio performance may afford exalted moments to many minds; but these, especially in this country, are rather unwieldy means of art communion. And so complicated are the preparations for such performances, and so numerous are the conditions which must combine propitiously to secure the desired effect, that people are less likely to get a genuine art impression from them than they are to get a confused sense of circumstance and personality, interesting it may be and pleasantly exciting, but not artistic.

To be one of an eager multitude, swayed by expectancy, curiosity, wonder, and superficial emotionality in general, listening to a much heralded musical star, whose art is secondary to personal display, must not be mistaken for being in the line of education. But where artists like Frau Amalie Joachim, Mr. and Mrs. Georg Henschel, Mr. and Mrs. Max Heinrich, Miss Villa Whitney White, Marie Brema, Plunkett Green, and many others well known in Europe and America sing their kind of song programs to quietly-attentive audiences, there is musical education in one of its best forms. There you have melody and harmony of the very finest quality presented in a form to be easily grasped. There you have sincere and refined sentiment, expressed under circumstances favorable to impression. There the imagination may wander about a wide domain, free from distracting conditions.

Schubert, Schumann, Franz, Brahms and the other masters of song will open their hearts to you. They talk to you familiarly, and share their moments of especial inspiration with you, and you seem to understand them the more intimately, having the words in which the musical thoughts took their rise. Every mood is provided for. There are tales of heroism, chivalry, mystery, romance, made a hundred fold more effective by the accessory tone-enchantments. And in this connection I would say that the Loewe ballads deserve to be more widely known. But there are also the legends of various countries, preserved in archaic verse, many of them with the folk melody belonging to them, which, in the hands of a modern musician, are often very impressive. There is patriotism, nationality in all shades of local color, and, of course, love in every possible phase. There is religious fervor, militant, penitential, jubilant, contemplative, framed by all schools of musical composition in all epochs of musical development.

A program of devotional music, such as Miss White sometimes gives, her selections including some of the quaint old spiritual songs of the German people, found in Dr. Reimann's collection, together with later styles all the way down the years to such modern inspirations as the Cornelius Christmas music, such a program, given in a way to fix attention upon the spirit in which the songs were originally conceived, is more uplifting because better comprehended than the ordinary oratorio performance. The history of music in song is always interesting. Then there is humor of all sorts in song, the light, dainty conceits embodied in songs by Meyer-Helmund, and others, and songs setting forth national or racial characteristics, there are many of the Irish, German, Scotch, Cockney, and Negro varieties. I think, also, of the neat little Norwegian song, "I See Your Shadow Yonder," in the collection prepared by Anderson and Forestier, and of the clever Chinese "skit" by Edgar D. Kelley, "The Lady Picking Mulberries." This sort of composition also includes "patter songs" like those in the Gilbert and Sullivan *repertoire*, which must be "rattled off," and even such superficial fun as is found in the "Monody" by Gollmick, where the singer is supposed to have lost all his voice but one note. This sort of thing, however, although it may not fall below the level of good musicianship, is not named as appropriate for recital purposes. Songs, ostensibly for children, but really acceptable to both children and adults, are a valuable part of the resource upon which a lady singer, especially one of the younger ones, may draw for the lighter parts of recital programs. The beautiful Reinecke songs are mostly too young for this use, but the St. Nicholas collection contains many piquant selections which would be available. All musical children should know this book, by the way. It is quite American in its inspiration, and is excellent from any standpoint. One of the most musicianly collections of such songs is by Miss Eleanor Smith, the words from Robert Louis Stevenson's "Child's Garden of Verses," called "Song Pictures."

Helen Hood's "Song Etchings," Op. 7, and Clayton Johns' "Wonder Songs" are other good American productions in this category, and if we go among foreign productions of the kind and include excellent single publications the list is a long one. It is with pleasure that one realizes the conspicuous merit and great value of some of our American songs in making up interesting programs. There is a certain classical elegance which Arthur Foote achieves with comparatively simple means in such songs as are found in his collection Opus 26. The setting of "Sleep, Baby, Sleep," is the most touching lullaby that now occurs to me, and throughout the greater part of the eleven numbers one is under the spell of unaffecting eloquence.

G. W. Chadwick's songs are treasures, indeed, full of musical scholarship, a little too intricate at times for the average accompanist (witness that strikingly brilliant and otherwise available song, "The Danza,") and replete with dramatic and poetic feeling. There is a volume of these songs for high voice and another containing some of the same compositions for low voice.

E. A. McDowell's "Eight Songs," Op. 47, is another collection that should be standard in this country. They are original without being labored, and intensely expressive without being difficult. The songs are short and in small vocal compass, but they cover a great deal of ground as to sentiment and style. These three collections are at the high-water mark of our progress, at least in the simpler musical forms. The poems are all worthy, and the music is a relief from mediocrity. I do not wish to imply that we have no others at or about this level, but for availability as well as excellence these three volumes may be placed at the head of the list.

One other collection, or rather group, of American songs I will name as an especially desirable feature of a recital program. It is entitled "Three English Songs," by Clayton Johns, Op. 17. Florid songs are not as much in vogue as formerly, but every well-educated lady singer includes some of the brilliant music of the Italian and French school in her *repertoire*, and can use it to advantage if it is used sparingly.

I hope to see the song recital gain constantly in favor. There seems to me every reason that it should. It may be, as I have shown, most worthy from an art standpoint. It is more likely to produce the real art effect, if not superficial amusement, upon the listener than most other forms of musical performance. A singer can give this form of entertainment with less trouble and uncertainty than any other. Pupils who are made to prepare recital programs to sing to their friends make more valuable progress than those who spend the same amount of time on a very few show pieces. But, alas, there is one consideration which may operate to blight all these advantages. After the singer has gotten together and learned the program, and with faultless attire and animated manner stands before a sympathetic audience, it might seem as if all the conditions of success were present. But there is still one person to reckon with, who, humble and underrated though he be, holds the key to the situation, after all. This person is the accompanist, and, if Wagner's method and Saint-Saëns' theory of composition are right, it falls to his share to interpret the most important part of the music, the harmony and polyphony. And there is no question that he has the making or the marring of rhythm, accent, tempo and contrasts, and also that effects of fine sostenuto, broad phrasing shadings, and climax are very much as he designs them. All that requires a musician who can do more, much more, than he who prides himself on the way he "follows the singer" in accompanying; and this inconspicuous and ill-appreciated being is a *rara avis in terra*. For an important program it must usually be a professional pianist and musician of high rank to do the accompaniments justice. I have been witness to the increased effect of Schumann's and Brahms' songs when Clara Schumann, for the one's and the composer for the other's, presided at the piano. When Gura, of Munich, gave one of his memorable recitals from Loewe and the better-known classics none but a Schwartz would do for the accompanist. Henschel and Heinrich play their own accompaniments.

When Miss White is engaged for a recital her accompanist, Miss Dillingham, is always a part of the arrangement, and Miss Dillingham studies the program with the same assiduity as the singer.

Brema and Plunkett Green will sing with none but expert pianists. The matter of accompaniments, therefore, is not to be treated lightly; but, considering the great number of piano students in every place where music is cultivated to any extent, it is a serious reflection upon the way pupils are taught if there be not some who have the musicianly perceptions as well as the technical attainments to coöperate with the students of vocal music, or even professional singers, in this most excellent institution, the song recital.

Themes XI.

FRANK HERBERT TUBBS.

[Of unusual practical importance is this month's "Themes." Hints of great importance to the teacher, are given in each of the subjects discussed. Drawing out the pupil and singing songs are treated interestingly and pointedly. Each is a lesson in itself.—ED.]

DRAW OUT THE PUPIL.

In our study of material and its preparation for use as voice-producer we often forget that a directing force must be back of all action, and much of the lack of success, even if not all of it, lies in this forgetfulness. It may be that students generally have no instruction given them upon the manner of mental direction of material means in voice-culture. It is ever a study of tone or the body which makes tone.

Experience leads most older teachers to believe that bodies are very much alike and that voice *per se* can be found in any body. The directing force differs and that is really what teachers do cultivate, whether they know it or not. The more highly sensitive teacher—*i. e.*, capable of appreciating and illustrating the most beauty in musical art—the better is that teacher. His higher sensibilities over-master his mere musicianship. In much the same way the teacher of voice, in development of the instrument, who has surer knowledge of the intellectual and mental control of the body, the better that teacher. Can some hint be given upon which we can base instruction to our pupils, on this line?

From the very first of study encourage the pupil to believe in himself; that there is a true self within him which he has probably never seen; that living in your atmosphere (this need not be put into words but the pupil will feel this) will help him "find" himself; that daily association with music will grow his noblest self. All this is solid truth and is not fanciful. It must be understood by every teacher that what he puts before a pupil in the way of exercises and music is but means to the end, and the end is educing the true character of the pupil. A pupil cannot be educated from the outside. His only possibility lies in the expansion of what lies within him. This recognizes the fact that some power is already manifest; that what we call talent has to some extent, although it may be limited, been shown. This furnishes basis for encouragement and is the foundation on which to grow the structure which is desired by the pupil. No person who loves music enough to make him apply to a teacher is com-

pletely wanting in talent, and all have within them great possibilities if we can but discover the way to develop the germ which is native. Herein lies the true worth of the teacher, and the growth of the teacher in us is in the direction of better undestanding of character and the nature of the pupil (call it human nature, if you please) and more quickly bringing to fruition the possibilities of the individual. A singer is not a miracle nor is any process of making a singer miracalous. He becomes what is the eventual result by conformity to certain laws which are as fixed as are those governing the revolution of the earth. In so far as we go contrary to those laws we make little or no headway; working in accordance to them the course is steady, upward and sure. The first thing for the pupil, as said, is to have him know there is a true self, greater and better than he has yet known. This is true of all of us, for none is yet so great but that a greater self may be found.

Sing Songs.

Recently, a case came to notice of a young lady who had studied with one teacher two years and he will not, even now, permit her to sing songs for friends at home, to say nothing of appearing before an audience. Presumably the teacher proposes to make voice-production perfect before he allows song singing, and, theoretically, that is good practice. In actual life, it results in killing the musical life out of the student, and if he ever did become able to produce perfect tone (which no one ever did without applying the voice to music and that before the public) he would not know how to use, or be able to apply it when other people are present. Study of voice production entirely separated from study of music is a failure. The preliminary voice study only should be done on exercises. A skillful teacher can get pupils ready in from five to ten lessons to begin song study. If he can't, he should himself take lessons in the art of teaching. Of course, the example of Cafferelli will be quoted. He studied, it is said, seven years on exercises which were written on a little scrap of paper, and one Ave Maria. When he finally rebelled, Porpora, his teacher, said: "Go! you are now the finest singer in the world!" If you want your respect for the truth of that little anecdote shaken ask yourself how long your repertory of one song would last. Any one, in learning to apply voice to songs and appearing before people, will again and again violate every rule of good tone-production. It were far better to do that under the direction of the teacher than away from it. Did you ever hear an artist who was above criticism? If so, your experience is unique. Why then, is it best to work to bring to perfection that which no one knows on the stage in perfect form? At some point on the road toward pefection songs must be taken up for study. At what point is left for the teacher to decide. But surely in less than two years, one year, six months or even one month. If daily lessons are had any pupil, rightly taught, is ready for songs within two weeks. If he isn't he is too stupid to be good for much.

There can be but one interpretation put upon the command not to sing after two or three years of study. That is, the teacher knows he has failed with that pupil and does not wish to be found out. It is not honest toward the pupil nor toward the profession. A man who makes a failure can be pardoned, but one who follows his failure by trickery and robbery cannot be excused. The profession of vocal teacher is becoming more dignified every year and is gaining respect and recognition as it never did before. If one tries to drag it down it is well to expose him. At least to show him his error. In teaching, it pays to be frank and honest. That gives comfort in one's work and keeps friends.

The first thing most people notice in a singer is whether he has a fine voice or not, and their opinion of his merit is commonly based on its quality. Ask the first person you meet if he thinks Signor X—— sings well; he will answer, "Yes, I think he has a beautiful voice;" or else, "No, his voice is wretched." The absurd questions one hears put every day, such as, "Do you prefer instrumental or vocal music?" and the equally unmusical statements, like, "I hate an orchestra, but I adore a brass band"—the more pallid terms *like* and *dislike* are seldom used in such cases—all tend to show how great the mere quality of sound is, and how strongly it affects the musical likings and dislikings of most people. Some people will hardly notice a tune when played on a piano or by an orchestra, but will go into ecstasies over the same tune—especially, if it be of grandoise and majestic character—when played on the mouth harmonica. That the effect of quality of sound *per se* is purely physical is none the less true because it has a strong influence over the emotions; a beautiful tone may even provoke tears. I know a contralto singer who can bring tears into some eyes simply by singing a long sustained A; and singers in general are fond of talking about "throwing the tears into their voices." Yes, there tears in voices—and in onions and cat-o'-nine-tails, too; but in many cases they spring from sheer nervous irritation—*W. F. Apthorp.*

Beauty of Tone.

KARLETON HACKETT.

Beauty of tone is the priceless gem of the voice. To gain the greatest purity of tone should be the aim of every student. No instrument has a tone so beautiful, ringing, stirring, as the human voice. To increase the beauty of his tone is the ambition of every artist, be he pianist, violinist, or singer. Then let your minds be fixed on that. Follow not the false gods of power and range. Hold fast to the true—tone. Anyone can, by forcing, make his voice, at least for a time, more powerful, never more beautiful. But no increase of power, however great, can make up for the least loss of quality. When power is the result of natural growth and strength it should and usually does go hand in hand with beauty of tone. When power is sought as an end, when the voice is compelled to produce a greater volume than is natural to it, away goes quality. In all the things of this world, in voices, in violins, in diamonds, in gold and silver money, it is quality that commands, never quantity. A man will give the price of a hundred violins for one Stradivarius, and consider himself fortunate in having the opportunity. So, too, with the voice. Power, merely as power, is worth very little; a drum can always make more noise. Power joined to beauty is the object of every singer's desire. But if we must choose, let it be quality.

How far this seems to be from the ambition of the average student? Perhaps the query most often heard in the studio is: "Will my voice be heavy enough?" Sometimes it evidently will; sometimes it equally evidently will not; sometimes it cannot be decided. But in any case—what of it? The question is not whether you have a heavy voice, but whether you have a voice that will be pleasant to listen to. In short, as an instrument, has it an agreeable tone?

Power is by no means to be despised, for, after quality, it is the first requisite for anyone with ambition, since the opera, oratorio, and many of the noblest songs are only possible for him who has a powerful voice. Yet, even here power always follows beauty. It is not the power of Eduarde de Reszke's voice that holds us enraptured year after year, but the depth, richness, and purity of his tone. Mere power may amaze us as does Sandow, but not to go night after night to be bombarded by a vocal cannon

Beauty of tone is, too, the surest test of correct singing. Bear that in mind. It is practically impossible for the tone to be beautiful unless it is easily and naturally produced. Beauty of tone means that there is the proper harmonious action of the parts that together make up the voice. It is when forcing, or pinching, or some sort of rigidity creeps in that the instrument begins to wheeze and scrape. How many times has not a fresh young voice come from nature's workshop to the studio, and, after several years under "a leading teacher," returned to the admiring friends, stronger, with lots more range and an extensive repertoire, but with the fresh beauty of the voice marred in the handling? How many young singers have been angry and disheartened with friends who, ignoring all the increase in "style" and power, can only remark that the voice "is not so sweet as it was." They have the right of the matter. That which makes a voice beautiful is the quality of its tone. Any course of study which mars that, no matter what else may have been added, has stabbed it to the heart.

You all wish for power, for range, for execution, brilliancy, but you must found them on beauty or they are as nothing. In your practice listen to your tone, study it, make sure that it is clear, true, rich, free—in short, beautiful. Be content with nothing less. For you may rest assured of this, if you give out your voice naturally, easily, freely, there will be a certain beauty of tone, greater, of course, in some than in others, but always a beauty of tone. When you sing even in the climax of the song *fff appassionato, con tutta forza*, be sure that it is tone you are making, not noise. The greatest artists are those who know just where the impalpable line is which divides those two, tone and noise; who can get the full power from their instrument but not one iota more. When John de Reszke's C flat swells up over the orchestra in the duet from the Huguenots it is the *tone* that thrills us, ringing, vibrant, tremendous in power and intensity, but always tone.

So let it be with you, no matter how much or how little voice nature may have given you. Let your aim be the quality of tone, not quantity of noise. Then, as your voice grows, power will keep pace with tone. But see that power is ever the servant, only beauty commands.

O Glorious music! in thy power thou liftest
The lowliest heart to a thing of might;
And with the soul of some old heroism giftest
The gentlest spirit for the sternest fight;
Yet thou canst breathe e'en love's own sweet delight.
I sing of thee—I ask one fond return—
Breathe softly, when I'm gone, around my funeral urn.
—*John Brent.*

Tone, Overtone and Tone Memory.

FLORENZA D'ARONA

A tone, to be perfect, must have its full number of overtones. This is the tone a student should master first. To know when the overtones are present it sometimes can be made audible to the singer (but it must be a singer whose ears are sensitive to the *shades* of sound) by singing a low note in a piano after opening the lid. Strike a key and then sing it until you are sure you have the *exact* pitch. Press down the pedal so that the dampers are lifted from all of the wires then lean over the wires and stop and listen. The piano answers back, and the sound of your voice is heard as coming from a distance. Each string which is attuned to the overtone of that note you have sung, vibrates in sympathy with that overtone, and all of the overtones are thus sent back to your ear by the strings of the piano. A fundamental tone contains so many overtones, harmonics or partial tones (we will take "C" for example). The first overtone is the octave above (C), the second overtone is the 5th (G), the third overtone is the 4th (C), the fourth overtone is the major 3d (E), the fifth overtone is the minor 3d (G), the sixth overtone is the minor 3d ($B^{\flat}$) and the next overtone is the major 2nd (C), then full tone and half tones would follow if distinguishable to the ear.

To start a tone, you must fully understand the overtones, in order to enlist their sympathy. Next comes tone memory. Every perfect tone should be memorized. Sound is a sensation only, and must be memorized *as a sensation*. Each tone has its place on the vocal keyboard, and its sensation in the resonators, its position in the mouth, and the quality of its sound should be memorized, after which we can take liberties with tone, and sing tones with less overtones even to the pure "simple tone" without any. A "flautato" tone, for instance, is composed of a fundamental and its first overtone, and the qualities of all tones depend upon more or less intensity of its overtones. Strength and weakness also depends upon more or less force in the overtones, and a knowledge of the qualities of the resonance best suited to the tone about to express an idea or an emotion, is something pupils seem to think should result from the emotion itself. Suppose certain intensities are exacted by the phrase, or role in an opera, and from fear, etc., a singer does not *feel* this emotion neccessary to express it—must she fail? No! Knowledge of the Art stands in its stead, and takes the place of Nature which without Art would be crude and fall far short of the desired result. Knowledge played upon by the natural feelings is perfection. The feelings uncontrolled by Art are a caricature and make a singer ludicrous.

THE ORGAN.

The Organist and His Organ, V.

M. L. A.

[The history and construction of the organ, from its earliest form to the present day tracker organ, has been traced in this series of articles. The present paper deals with the pipes and their construction and voicing, aiming to present in a clear but concise style, information which every organist should have if he would secure the greatest returns from his instrument.—ED.]

The form of organ construction so long in use, and the mechanical principles upon which the production of tone is based, having been treated in the previous articles of this series, we are ready to devote our attention to the speaking portion of the organ, *i. e.*, the stops and their characteristics. This is a feature of organistship in which many are woefully ignorant. It may be ventured with almost absolute safety that a large proportion of organists, who are holding regular church positions, do not have a clear idea of the tonal principles of the organ they play every Sunday. They know the names of the stops of their instrument because they have played it long enough to memorize them; they may even make fairly good combinations of these stops in their voluntaries, accompaniments and hymns. Their naturally good taste is responsible for this, and not their knowledge. Others, possessing technical ability, but less natural taste in tone color, are not so fortunate, and often mar otherwise satisfactory performance by *bizarre* effects. Chance is not a reliable guide; it is far better to know at least something of the basic principles of tonal combinations. Such a knowledge will result in a comprehensive management of the stops, each stop or combination of stops being used with an understanding and recognition of true artistic effect.

It is, of course, impossible to completely cover the ground of so large a subject in the limits of a series of articles like this; we can only give a few fundamental principles with the hope of arousing an interest in it which will incite the reader to further investigation.

The stop has been spoken of, at the beginning of this article, as the speaking portion of the organ. This is not an absolutely correct statement; the stop simply represents the sound-producing medium, the pipe. The stop indicates, by its name, the tonal character of the pipe it represents, hence we must understand the character of the tone its name indicates. Before taking up the discussion of stops, let us learn something of the pipes themselves, of what and how they are constructed, and how they are made to produce certain characteristic tones.

Wood of various kinds, tin, lead, antimony, and zinc are used in the manufacture of organ pipes. The substance used in making a pipe has very much to do with its tone quality, hence great care is taken to select the proper materials for the production of a certain character of tone, and also to use them in proper proportions. Pipes are now made either of wood or a combination of pure tin and lead, producing what is called pipe metal. This metal is more or less mottled in appearance, according to the proportion of lead used. Ordinarily, 40 per cent. of pure tin enters into its composition. When, however, the tone is intended to be more "stringy"—violin quality—a larger proportion of pure tin is used. The larger pipes are usually made of wood, but it is also used in the construction of certain of the small pipes.

The general classification of pipes into flue and reed signifies their respective manner of speaking. The first are made to give out their tone by the passage of the air through a narrow fissure, *flue* or *wind-way*, so that it causes the lip of the pipe to vibrate. The pitch of this pipe depends upon its length. The reed, or tongue, pipes sound by means of a mouthpiece (something like that of a clarinet), furnished with an elastic piece of metal which is thrown into vibration by the air. These do not depend for their pitch upon their length, but upon the size of the mouthpiece and the vibration of the tongue. From these two kinds of pipes are produced the many varieties of tone of which the modern organ is capable. This is partly done by the material used, as before stated, but principally by what is called voicing.

The tone quality of an organ pipe is dependent upon the force with which it is blown called the wind-pressure—the size of the hole in the foot, through which the air passes, the size of the mouth, and the scale, or size, according to which the pipe is made. These must vary according to the particular quality of tone desired and the size of the room in which the instrument is to be placed. These points will also vary in one rank of pipes. The pipe being made to the proper scale, the operation of voicing is necessary to bring out the particular character of tone wanted. This is a most delicate operation, and can be successfully done only by an experienced artist whose ear and hand have gained keenness and accuracy by long practice. It is this which determines the musical worth of the finished instrument. It does not matter how perfect the mechanism may be; if it does not bring to us perfect voicing the mechanical perfection counts for naught and the instrument is a disappointment.

Voicing has to do with the points mentioned above, and consists in regulating the size of the mouth and wind-hole, notching the languid, a horizontal piece of metal placed at the top of the foot, and regulating the various defects of windiness, slowness of speech, hollow tone, etc. Much study and pains are bestowed by different makers upon this branch of organ building, and it has reached a high degree of perfection. The great variety of diapason, flute, string, and reed tones now to be found in large organs show the wide range of skill required in good voicing, and also to what remarkable extent this skill has developed.

This hasty glance at the speaking portion of our organ prepares us for a closer study of the stops which bring them under our control. This we will defer until our next paper, when we will endeavor to learn something of the nature and variety of our "kist of whistles."

Elementary Organ Practice.

EVERETT E. TRUETTE.

[Much of the trouble and slow progress of pupils in all branches of music study is directly traceable to wrong methods of practice; hence these concise directions for elementary practice will be of benefit to all who will put them to practical use.—ED.]

How very few organ students practice their lessons, either study or piece, in such a manner as to gain the greatest benefit in the shortest time; and again, how many teachers of music, in its various branches, never mention the subject of practice to their pupils! When the writer was a student not one of the six prominent organ teachers, at home and abroad, with whom he studied, gave a single hint as to the best method to practice the lesson. Taking too much for granted, in teaching, is detrimental to the best results.

Suppose, for example, that the lesson is the first movement of the Flute Concerto, in the fifth book of Rink's Organ School. Seven out of nine students will practice the whole nine pages of this movement, from beginning to end, over and over again, till at the lesson, they will stumble through this passage of eight measures; play that passage of four measures quite smoothly; miss half the notes of this pedal passage; never finger that arpeggio twice in succession in the same manner; omit the phrasing entirely in these triplets; and add an extra count in this measure on account of faulty fingering in the chromatic passage. The *tempo* of the movement, which is printed *Allegro maestoso*, is varied from *Vivace* to *Adagio*. All this is no exaggeration.

Now, the whole cause of such a poor lesson is the faulty method, or rather an absence of any method, in practicing.

One of the first things which a teacher should instil into the mind of the pupil is the necessity of practicing properly. The fact that Mr. A, who practices in a careless manner, always has a good lesson, while Mr. B, who practices in the most approved manner, generally has poor lessons, does not disprove the value of systematic practice, for there is a vast difference in the natural gifts and the receptive faculties of different pupils. Mr. A would probably have a good lesson with the minimum amount of practice, whereas Mr. B, who is naturally somewhat dull, requires a large amount of practice to learn even a short lesson.

The first point which the student should remember is to practice *slowly* at first. When he stumbles through a passage he is practicing too fast. It is better to give a count to each of the sixteen sixteenth notes in a measure and play every note correctly than to play four times as fast, counting only four, and miss half the notes.

Let the student commence his practice by playing the entire study *once*, at a moderate *tempo*, for experience in sight reading. Afterward, the study should be divided into short phrases, practicing each phrase over and over again till it can be played correctly at a slow *tempo*. By "phrase" I do not mean simply four measures, but such short passages as form some sort of a complete idea—the fewer the measures the better. Besides playing each hand and the pedal separately the left hand and pedal parts should be combined, without the right hand part, as two-thirds of the difficulty in playing complicated polyphony is due to the sympathy between the left hand and the feet. There is a stong tendency for the left hand to play with the feet, either the same notes or other notes in *parallel* motion, and this is best overcome by practicing the left hand and pedal parts together. After each of the phrases has been played correctly say three times in succession, play the whole study slowly, remembering which phases or measures were faulty, returning to those measures for further practice.

When the student is able to play the study correctly at a slow *tempo*, the *tempo* should be increased, not in an *accellerando* manner, by playing each phrase faster than the preceding phrase, but by playing the whole study a little faster, each time returning to the phrases which were not played correctly for further *slow* practice. Ah! but you say, "this takes too much time." It takes twice as much time at first but only a quarter as much in the end.

A small boy ran across the school-room, stubbed his toe, fell and bumped his head. While he was crying the teacher tried to explain to him that if he had not run in the school-room he would not have stubbed his toe, whereupon he blubbered: "I an't cryin' cause I stubbed my toe, but 'cause I bumped my head." Similar scenes occur daily in the music-school room. A student who has practiced too fast stumbles in the first few measures and this stumbling causes other mistakes till the playing of the whole study is a continuous series of mistakes. All this would have been prevented if the student had practiced slowly and systematically.

Students naturally prefer to begin near the top rather than at the bottom, when practicing, and frequently tumble down to elementary practice with a painful bump of discouragement which would have been avoided by beginning at the bottom with slow and careful practice.

It is sometimes said that this fragmentary practice is too mechanical and will produce only mechanical players, but are not the fundamental principles of all the arts and sciences largely mechanical? A painter must first learn to paint the nose exactly where it belongs in the face, regardless of his idea of the beauty of coloring, else his Madonna will turn out to be a caricature. Just as painter must have a correct idea of the drawing of his subject, before he applies his colors, so must the organ student be able to play the notes correctly before the registration (tone coloring) is considered, and this ability is acquired only by elementary practice at the beginning of each study.

A Revelation.

A couple of visitors once came to Haarlem and found their way into the gallery of the famous organ, which at that time was in the hands of an old man, very conceited with regard to his position and his own powers. One of the new-comers asked if he might just try it, and was promptly refused. It happened to be the day of the weekly recital, and the church was filled. The unsuccessful applicant set to work to compliment the old fellow on his skill and his unrivalled position, until brusqueness gave way to courtesy. Then came questions about the stops and their use, and so on; and the questioner's interest and rapture grew greater at every fresh piece of information. He gradually edged himself on the stool, and pulled out by degrees all the stops; then suddenly—crash! Down came his hands on the full power of the instrument, and he began rapidly to extemporize, while the audience stood spellbound. The old man was too thunderstruck to remonstrate, and looked helplessly on while the player played from loud to soft, from lively to majestic and slow. "Who is it?" he at length gasped out to the other visitor. "Felix Mendelssohn Bartholdy," was the reply.—*Music* (*London.*)

Choir Technic and Training.

HERVE D. WILKINS.

[Many among our readers will hail with pleasure the plain suggestions of this article. They are concise, and are upon features of choir training most essential. Mr. Wilkins illustrates his points, thus making them doubly interesting.—ED.]

The ideal church choir consists of a quartette of paid soloists and a chorus of twenty-five to fifty voices, directed by a competent organist as choirmaster.

The soloists should be the best attainable, and should be good readers and leaders of their respective parts.

The voices of the chorus should be carefully selected as to tunefulness and blending qualities, and, in the selection of chorus voices, only those should be retained which are pure and fresh, one worn or untuneful voice will mar the effect of many good ones. The chorus singers should also have sufficient knowledge of music to read at sight fairly well.

Rehearsals should always be held with a piano in a pleasant and well-lighted room. Each member should have a separate copy of the piece to be rehearsed. These copies should be distributed as they are needed, and re-collected by the librarian before the next piece is distributed, so that pieces not in use will be always in order.

The choirmaster should be a good pianist, organist, and vocalist. He should be a good pianist that he may adroitly accompany the rehearsal, emphasizing the notes of any part as required to assist in the mastery of the music on the part of the choir. He should be a good vocalist, so that he may be able to illustrate with his voice, when necessary, precisely how any phrase in any part ought to be arranged, and he must be a consummate master of the organ so as to help and not hinder when accompanying the voices in church.

The principal points of choir technic are:

1. To begin the phrases together.

The word "attack" is used to express the exact beginning together of all the voices, but this word is too rude to indicate what is most desirable on this point. The main requisite is that every member of the choir shall sing the "first word" without any anxiety or effort. In order to secure this it will be necessary to start a phrase several times before all the singers can be brought to begin nicely together, but the point must not be yielded by the organist until every voice is heard on the "first word." This is a most important point, and the choir thus trained soon becomes alert and ready for the opening of each phrase.

Along with this practice comes the study of cues, When the chorus enter after a solo, an interlude, or a prelude, the last phrase or two should always be given before the entrance in practice, so that every member of the choir may acquire an intelligent comprehension of the exact moment when the "first word" must be sung, then their unanimity and effectiveness can always be relied upon.

2. Now comes the study of rhythms, and an endless study it is, every piece whatever, from the plainest hymn tune to the most elaborate anthem, has its rhythmical character. This rhythmical character must be discovered and studied. The artistic details of music have largely to do with the time. Some phrases have a steady, onward flow, while others are marked by strong and resolute emphasis of certain words.

The first thing for a choir to learn is to sing appropriate music with a steady swing, that is, with an inner feeling of the rhythm. This is the foundation of all choir work, and must be the starting point for all kinds of expressive rhythmical changes, such as *rallentando*, *ritenuto*, *accellerando*, and *agitato*. No individual singer and no choir can execute any of these changes until they are able to sing at a steady pace. This practice is one of the most potent factors of unanimity in choir singing.

The *tempos* should be taken neither too rapidly nor too slowly; they must be just right. Breadth and dignity are far more potent for musical effect than are noise and hurry.

3. Ending of phrases and breath-taking.

This is one of the essential matters in choir training.

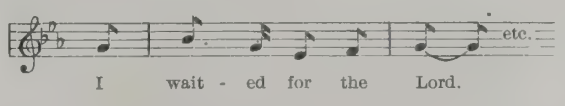
There is one principle of musical expression which must never be lost sight of, which allows us time to take breath in singing and also tells us exactly when the phrase should end. It is this: the final pulse of the note at the end of the phrase of a detached note, and of a note followed by a rest, must be shortened or "picked" (*piqué*).

Thus, such a final 𝅗𝅥, measuring by quarter notes, will be rendered as if written 𝅗𝅥 𝅘𝅥; a final 𝅗𝅥. as if written 𝅗𝅥 𝅘𝅥, and so on for any kind of note at the end of the phrase. Whenever it is desirable to take breath where there is no rest, unanimity can be secured by treating the note just before the breath-mark in a similar way; that is, the note just preceding the breath is shortened as to its final pulse. When breath is to be taken after a note of only one unit or less of time-value, this principle still applies. Such notes may be shortened to any degree which does not interfere with distinct pronunciation and an adequate volume of tone on the shortened syllable, thus permitting breath to be taken in time for the prompt delivery of the succeeding tone.

This method of treating final notes, and notes followed by a rest or a breath, is also highly conducive to distinctness in the delivery of the words.

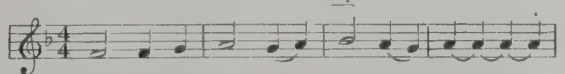
There is, in this connection, one point which must not be overlooked, namely, that the unit of time measure must be ascertained, not always from the time-signature, but from an inspection of the music itself. For example, times marked $\frac{4}{4}$ are sometimes really sung as if marked $\frac{2}{2}$, the pulsation being in half-notes instead of quarters. Other times marked $\frac{4}{4}$ should be sung as if marked $\frac{8}{8}$, their real rhythm. The metronome mark, if there be one, is a good guide. Times marked in common time will sometimes have the metronome set for quarters and sometimes for half-notes, and so on. If there be no metronome mark, the organist should study the piece with a view of finding out its actual rhythm, whether measured in eighths, halves, or quarters.

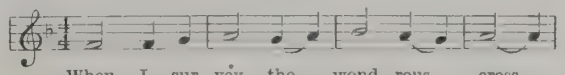
The following pieces may be adduced as being actually measured by notes of a different value to those expressed in the time-signature. Mendelssohn's "I Waited for the Lord," time-mark $\frac{2}{4}$, actual rhythm $\frac{4}{8}$, consequently, in this piece the final 𝅗𝅥 will be rendered as of two pulses.



Hiles' "Blessed Are the Merciful," time-mark $\frac{3}{4}$, actual rhythm $\frac{6}{8}$, ♫♫♫ all final notes to be calculated accordingly.

Chadwick's "God, to Whom We Look Up," time-mark $\frac{4}{4}$, some portions measured as $\frac{8}{8}$, others as $\frac{4}{4}$ Goss' "Taste and See," $\frac{4}{2}$, actual rhythm $\frac{2}{1}$. Many other such examples might be quoted.

Turning to hymn tunes, this variance between the time-signatures and the real rhythm is much more frequent. Hamburg, written $\frac{4}{4}$, is sung as if $\frac{2}{2}$, which makes a great difference in the rendering of the final notes. Thus, not

but



and similarly at the end of each line of the hymn "Dijon" $\frac{4}{4}$ should be $\frac{2}{2}$. All hymn-tunes by modern English composers will be found noted precisely as they are to be sung, according to the rule for final tones given above.

The final tones of chorals written 𝅗𝅥 or 𝅝 should nearly always be given three pulses, ending on the third pulse.

Sometimes the traditional rendering of a hymn-tune varies from the notation.

The tune "Christmas" is a familiar example. The slurred twos at the ends of the second and the fourth lines should be 𝅗𝅥 𝅘𝅥 and not 𝅗𝅥 𝅘𝅥 𝅘𝅥, as found in most hymnals, and the last note of this hymn-tune should have three pulses instead of one.

The tune "Bethany" has been noted both in compound time $\frac{6}{4}$ and in $\frac{4}{4}$ in the endeavor to print the music as it is sung. Both rhythms should be used, the second, fourth, and last lines in $\frac{4}{4}$ and the other lines in $\frac{6}{4}$. This needs only to be tested to be approved.

Many other instances might be mentioned to show how a painstaking and skillful choirmaster can use his knowledge and judgment in the perfection of such details, necessary as they are, to an artistic performance of church music.

4. Accent and emphasis.

These are most important factors in a good performance, and should be applied with discretion and good taste, according to the character of the music. Some pieces are of such tranquil and placid character as to require no accent to relieve their even flow. Others are so energetic and stirring that almost every syllable may appropriately be emphasized. The hymn-tune "Lyons" is a type of the latter class; also Barnaby's anthem "O How Amiable;" Elvey's "Arise! Shine!" and Stainer's "I Am Alpha."

A general rule to emphasize all dotted quarters and eighths will be found applicable. Hiles' anthem "Send Out Thy Light;" Barnby's "O Lord, How Manifold," Buck's "Sing Alleluia Forth," and any of Rossini's anthems will show the application by composers of such dotted notes to emphatic syllables.

Times in compound time $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ should have a gentle, rhythmic accent, such as Spohr's "How Lovely Are Thy Dwellings Fair" and "As Pants the Hart." Gounod's "Agnus Dei," from the Messe Solemnelle, is also a fine example of this style of singing.

The choir should be trained so as to be constantly alert and watchful regarding the emphasis of the proper syllables. But even in the most energetic passages, care should be taken to avoid rudeness and artificial or unmusical effects. In the employment of emphasis, the tone must be sonorous without becoming harsh or mechanical.

5. *Crescendo* and *diminuendo*.

These nuances are sometimes best studied by counting the note or passage where they occur, giving to each succeeding count increasing or diminishing stress, as required, thus:

For *crescendo*	*pp.*	*p.*	*mp.*	*mf.*	*f.*	*ff.*
	one	two	three	four	five	six
For *diminuendo*	*ff.*	*f.*	*mf.*	*mp.*	*p.*	*pp.*
	one	two	three	four	five	six

The choir can thus learn to measure these changes and make them gradual, beat by beat. Here the organist may illustrate with his voice, and the choir sing in unison after him, so as to learn to make the *crescendo* and the *diminuendo* gradual. A little study of this sort, at the moment when such a passage occurs, will be very helpful.

The choir rehearsal should be for the whole choir. All solos should be practiced apart from choir rehearsal, and only the cues should be given. The practice of allowing soloists to take the time of choir rehearsal is very demoralizing. The choir should be busy, as a whole, all the time of rehearsal. The interval required for collecting the copies just practiced and distributing fresh ones is sufficient for relaxation and breathing time preparatory to resuming work.

The solos should be gone over at the organ, and thus prepared, the piece will then be ready for its first complete performance in public worship. The fact that the chorus often hear the solos for the first time only during the service adds interest to the occasion for them, and, the cues having been made familiar at rehearsal, there is no trouble about entrances.

There are times when the choir must enter with a change of key, as at the end of the bass solo in Barnby's anthem "King All Glorious." Here, and in all similar places, it is best to present the difficulty as plainly as possible, by giving the cue and then requiring the singers to find their tones without any assistance from the piano. This can be readily learned, and gives them confidence and sureness in their entrance.

The choir should also have practice in singing without accompaniment. "The Homeland" and "Lead, Kindly Light," by Sullivan; "Lead Me, O Lord," by Attwood; "Lord, I Call Upon Thee," by Ouseley, and similar pieces of a flowing character and broad outline, afford fine material for this interesting and profitable study. Such practice improves the blending effect of the choir, the balancing of the parts, and the effective delivery of the words sung.

The task or the choirmaster is not an easy one. It demands tact, skill, and patience to a remarkable degree, but it has its rewards for one who loves his art. There is no greater joy for him than to witness and participate in the musical achievements of his loyal and harmonious flock, and to unfold to them the inspiring and beautiful effects which underlie the notes of the master's printed music-page.

John Sebastian Bach.

I. V. FLAGLER.

[This tribute to the master of organ playing and composition comes gracefully from so eminent a disciple of the organist's art as Mr. Flagler. It places a true estimate on his life and works.—ED.]

The Bach family is a remarkable instance of the hereditary descent of genius. For nearly two centuries the Bachs were prominent in the history of musical art Through the terrible thirty years' war, and through the period of misery that succeeded that carnival of horrors, the Bachs pursued their profession and led quiet, uneventful lives.

The greatest of this family of musicians was John Sebastian Bach. He occupies a unique place in the world of genius. Many composers have enjoyed the sunshine of popular favor during their lives, only to be utterly forgotten by posterity. Others were never fully recognized until after their death. Many died broken hearted, leaving their works to receive justice at the hands of a younger generation. The music of Haydn was thought overloaded and intricate, Beethoven and Schumann were regarded as lunatics who merely invented difficulties to parade their learning. The prelude to "Tristan and Isolde" was a sealed book to Berlioz, and the works of Berlioz in turn were ridiculed. A dictionary could be made of the harsh words that were used against Wagner by the so-called critics. The leading European managers refused his works, and had it not been for his friends, Liszt, Von Bülow, and the King of Bavaria, we should still be revelling in the sweet melodies of Italian opera.

Yet Bach did not belong to either of these classes. Considering the sphere in which he moved, his genius received a fair amount of homage during his life. Then, for awhile, its lustre faded almost from sight. For many years Bach was forgotten in the great music centres, until a revival set in that must satisfy the most enthusiastic of his admirers.

John Sebastian Bach was the greatest organist and contrapuntist of his time, if not for all time. The value of his works, from an intellectual, scientific, and technical standpoint, is far above that of the works of any other composer, however less pleasing they may be in a popular sense. He started from the grandest of all instruments, the organ, and remained faithful to it all the days of his life. All his productions are an expansion and development of his organ music. No program to-day is complete without the name of John Sebastian Bach. He stands highest among the great masters, and his music is, beyond that of any other composer, the most classical and the most difficult of comprehension without careful study or frequent hearing. His organ fugues are combinations of melodies—the very essence of what is called tune. Every year Bach is becoming better known and appreciated, and we almost regard the estimation in which he is held as the test of a nation's musical progress.

Bach was a most profound and original musical thinker. Remember, modern harmonic music did not exist when Bach was born, and yet in melody, harmony, and modulation he is equal, if not superior, to the great masters who have followed him. His wonderful originality enabled him to anticipate two centuries of musical evolution. Mendelssohn and Wagner were inspired by his "Passion Music." Schumann said Bach was the fountain head of all music. Franz imitated his polyphonic style in the accompaniments to his songs. Chopin practiced his "well-tempered clavichord" constantly, or shut himself up with Bach for days before each of his concerts.

The number of Bach's works seems almost unlimited. Over two hundred complete cantatas, nearly one hundred preludes and fugues for organ and piano, fifteen symphonies in three parts, twelve sonatas for strings, overtures for different instruments and scores of other works, among which, most notable of all, are the five settings of the "Passion Music" and the great mass in B minor.

It may not be generally known that Bach, in his organ works, did pianists the greatest service. In his time it was customary to give as little work as possible to the third and fourth fingers and thumb, the first and second fingers being used for playing the scales and the thumb and weaker fingers for spanning the chords. Bach invented new methods of fingering and, by the intricacy of his passages, made it necessary to use all the fingers.

Many organ students consider the compositions of Bach dry and uninteresting. They do not like to practice them. But, let me say, there is no composer who furnishes the organist, or even the pianist, with such a solid musical and technical foundation as Bach. The study of his works will aid the student to extemporize and read at sight; it will form his style and enable him to fully appreciate the highest type of musical composition. Bach must be thoroughly understood. Let the student begin with the easier and shorter preludes, fugues, trios, and chorals, gradually taking up the more difficult preludes and fugues, toccatas, etc. In this way he will not only become acquainted with the great master's compositions, but he will acquire a technic that will enable him to play the works of Mendelssohn, Merkel, Rheinberger, Guilmant, Widor, and other modern composers with greater ease.

May Apply to Some Choirs.

[The following bit of sarcasm will be read with "Amens" by some and with hearty disapproval by others. If it make the kind of singing it describes, so ridiculous as to cause its total abandonment it will serve a good purpose.—ED.]

After the church organist had played a voluntary, introducing airs from "1492" and the "Black Crook"—which, of course were not recognized by the congregation—the choir arose for its first anthem of the morning.

The choir was made up of two parts, a quartet and a chorus. The former occupied seats in the front row—because the members were paid. The chorus was grouped about, and made a somewhat striking as well as startling picture. There were some who could sing; some who thought they could; and there were others.

The leader of this aggregation was the tenor of the quartet. He was tall, but his neck was responsible for considerable of his extreme height. Because he was paid to lead that choir he gave the impression to those who saw him that he was cutting some ice. A greater part of his contortions were lost because the audience did not face the choir.

The organist struck a few chords and without any preliminary wood sawing the choir squared itself for action. Of course there were a few who did not find the place till after rising—this is so in all choirs—but finally all appeared to be ready. The leader let out another link in his neck, and while his head was taking a motion similar to a hen's when walking, the choir broke loose. This is what it sang:

"Abide-e-e—bide—ab—abide—with abide with—bide—a-a-a-a-bide—me—with me-e-e—abide with—with me—fast—f-a-s-t falls—abide—fast the even—fast fa a-a-lls the—abide with me me—eventide—falls the-e-e-eventide—fast—the—the dark—the darkness abide—the darkness deepens—Lor-r-d with me-e-e—Lord with me—deepens—Lord—Lord—darkness deepens wi-i-th me—Lord with me—me a-a-a-a-abide."

That was the first verse There were three others. Everyone is familiar with the hymn, hence it is not necessary to line the verses.

During the performance some who had not attended the choir rehearsal the Thursday evening previous were a little slow in spots. During the passage of these spots some would move their lips and not utter a sound while others—particularly the ladies—found it convenient to feel of their back hair or straighten their hats. Each one who did this had a look as if she could honestly say: "I could sing that if I saw fit,"—and the choir sang on.

But when there came a note, a measure or a bar with which all were familiar, what a grand volume of music burst forth. It didn't happen this way many times, because the paid singers were supposed to do the greater part of the work. And the others were willing.

At one point, after a breathing spell, or a rest, as musicians say, the tenor started alone. He didn't mean to. But by this break the deacons discovered that he was in the game and earning his salary. The others caught him at the first quarter, however, and away they went again, neck and neck. Before they finished several had changed places. Sometimes "abide" was ahead, and sometimes "Lord," but on the whole it was a pretty even thing.

Then the minister read something out of the Bible, after which—as they say in the newspapers—"there was another well-rendered selection by the choir."

This spasm was a tenor solo with chorus accompaniment. This was when he of the long neck got in his deadly work. The audience faced the choir, and the salaried soloist was happy.

When the huddling had ceased the soloist stepped a trifle to the front and, with the confidence born of power, gave a majestic sweep of his head toward the organist. He said nothing, but the movement implied, "Let 'er go Gallagher."

Gallagher was on deck, and after getting his patent leather shoes well braced on the sub-bass pedals, he knotted together a few chords, and the soloist was off. His selection was—that is, verbatim:

Ge-yide me, ge-yide me, ge-yide me, O Thor-or graut Jaw-aw-har-vah.
Pi-il-grum thraw-aw this baw-aw-raw unlarned.

And he sang other things.

He was away up in G. He diminuendoed, struck a cantabile movement, slid up over a crescendo, tackled a second ending by mistake—but it went—caught his second wind on a moderato, signified his desire for a raise in salary on a trill, did some brilliant work on a maestoso, reached high C with care, went down into the bass clef and climbed again, quivered and held, did sixteen notes by the handful—payable on demand—waltzed along a minor passage, gracefully turned the dal segno, skipped a chromatic run, did the con expressione act worthy of a De Reszke, poured forth volumes on a measure hold, broke the centre of an andante passage for three yards, retarded to beat the band, came near getting applause on a cadenza, took a six-barred triplet without turning a hair—then sat down.

Between whiles the chorus had been singing something else. The notes bumped against the oiled natural wood rafters—it was a modern church—ricochetted over the memorial windows, clung lovingly to the new $200 chandelier, floated along the ridge-pole, patted the bald-headed deacons fondly and finally died away in a bunch of contribution boxes in the corner.

Then the minister preached.—*Boston Herald.*

Sacred Music and Summer Schools.

Our recent comments on the absence of anything like musical culture at Summer Schools calls forth an interesting letter from Frank H. Tubbs, from which we quote:

"Perfectly true, and while the comment of the writer in *The Evangelist* of August 27, is correct, there is more to be said. Music of any kind is still so young in America that our musicians have founded nothing characteristic. In sacred music we are largely borrowing from England and one or two composers, like Gounod, in continental countries. For infancy, or even youth, it is right to borrow, but when manhood comes, we must do differently. Are we yet approaching manhood? So far, in sacred music we have had Buck, and are now developing a class represented by Chadwick, Foote, Schnecker, Bartlett, and others. They are pioneers, and point the way.

"That there is anything like musical training at Chautauqua, Ocean Grove, Silver Lake, and other places is something for which we should be thankful. Experience at one of these places shows the writer that all is being done which can be done with safety at present. It is not certain that even what is now being done at Ocean Grove will be continued. Members of the Ocean Grove Association have lately said something like this: 'What is the use of this oratorio singing? If we want these texts of the 'Messiah' given the people, let some minister stand up and read them. That repetition which the oratorio makes is senseless.'

"What should a class in sacred music at a Summer School be given? Composition and organ playing could not be taught. Learning and singing anthems would be but duplicating what all choirs are doing, and, as an educating force, would have small value. Methods of conducting, planning, selecting music, and items of like nature could be taught, but who, in the condition of the musical profession at present, would gain anything from such a course? Who would submit himself to teachers in these things? Even in our colleges, where students with deep interest attend, it is almost impossible to gather classes for instruction which is general. A fair field for teaching at Summer Schools might be found in Musical Form as it applies to church music, but it is not great enough to be made a department of Summer School work.

"In conclusion, may not the above contain a hint to the new Guild of Organists? Certainly we need better music in our churches, better from every point of view, but it must be made so by associated action on purely educational lines. The Guild is just the organization to point the way. Summer Schools are not backward in the matter of absorption of good ideas (as was notably manifested in the large Catholic school this year), but they have too much to do to plan out the beginnings. Musicians must do that much. Then schools can (and will) use them as fast as old fogy elements can be drawn to see their usefulness. Help on the work toward good church music and go about it with clear head and solid foundation.—*The Evangelist.*

Some Truths About the Cabinet Organ.

CARL EMERSON.

It has been said that all people, but more especially American people, are the victims of mania and fad.

In a recent humorous publication (*Puck*, if I remember rightly) there appeared a very interesting pictorial series illustrative of the various crazes that had periodically seized our venerable Uncle Sam during the past few years; among the last being the Paderewski craze, the bicycle craze, and the free silver craze.

Now, while this may be considered by some as an unjust commentary on Americans, it is an indisputable fact that people, as a mass, everywhere, do run wild after a new thing, especially if it is a popular thing, which means that if the few people at the head of society, who are supposed to possess most of the brains and judgment, have endorsed it.

It is the people possessing the commercial instinct, however, who most observe and profit by this fact. If it be a song and it is popularized the publisher reaps the profits; if a singer, the manager divides the spoils.

It is a known fact that fashions in dress are created by the people who make the garments to sell, and if we look further we shall find a dealer behind every fashionable fad, all the way from Pears soap to toothpick shoes

A few years ago the cabinet organ was a very popular instrument with the masses. That was when an organ could be constructed at a cost of from $30 to $50 and could be sold for $125 to $150. Dealers were then pushing the organ trade, and the land was flooded with these instruments. Now, in a short time, competition brought the price of the organ down so that there was comparatively only a small margin in the sale, and lo! all at once the fashion changed. The organ became an inferior instrument; it was old-fashioned and out of date; children could not learn on it; it caused a bad touch which could never be overcome; it was a mouse-trap; a thing to gather cobwebs and dust and to breed diseases.

In other words, a certain dealer (let us not be personal, say away off in the hamlet of Chicago), had contracted a car-load of pianos at $90 apiece, which he intended to sell to the people at from $350 to $400, allowing them, on an average, about $50 apiece for their organs, and thus realizing a modest margin to keep up his store expenses.

It was the same dealer who, before, had popularized the organ, who now found it to his advantage to depopularize it and bring on the market the new and more fashionable instrument.

Do not let us understand that one man, or one firm, wrought this change of sentiment An army of agents overran the country and millions of catalogues were distributed until the piano wave became irresistible, and the farmer mortgaged his farm and the mechanic starved his family in order to indulge in the luxury of a high-priced piano.

And such pianos! It is a fact, as every conscientious musician will assert, that six out of ten of the pianos on any given street are abominable traps, unfit for musical purposes, and by no means equal to the cabinet organ.

And when we compare a piano that cost $300 with an organ that cost $75, it is an unfair comparison. Let us put $300 into one of those magnificent two-manual organs made by Farrand and Votey, Wilcox and White, or Mason and Hamlin, and compare that with the piano of the same price.

People do not hesitate to put any amount of money into a piano, because a piano is fashionable, and they despise any kind of an organ because the organ is not in vogue.

The cheap piano is getting to be so poor and the really good piano so scarce, that I confidently expect before long to see a revival of the organ manufacture and sale, and with it a revival or growth of genuine musical taste and appreciation among the masses

Add to the number of poor, toneless pianos the large number that are never or seldom tuned, and you have a neighborhood of jangle and discord that does not permit of even the awakening of musical sentiment, much less the cultivation of musical science.

Suppose we could substitute for all these old tubby, tinny rattletraps of pianos finely-voiced organs of the high grade I have mentioned, and with them furnish a guarantee of respectability, in essence that they were "quite English, you know," how much would the possibilities of musical culture be enhanced in all those homes!

While the piano, well-voiced and tuned, in the hands of an artistic player, has the advantage of being instantly responsive to every slight emotion, owing to the gradation of tone as influenced by the touch, yet it lacks that singing tone of which the organ is capable. For this reason it is considered to be a cold instrument. It certainly takes artistic training and inborn conception to render a simple melody on the piano with feeling and expression. The methods of execution employed by the average player, and we will not confine our criticism entirely to the amateur classes, is execrable.

There is also fad in piano playing. Just now it is the fad to pass by Hummel and Mozart and Mendelssohn, and everyone else who ever tried to write a songful melody, and to select some modern *toccata* writer of *air de ballets*, with their *pianissimo* tweedle deedles and *fortissimo* bang bangs. This constitutes the *fin de siecle* idea of pianoforte expression, especially when it is accompanied with much gesticulation and agonized scrambling to reach the extremities of the key-board It is this style of piano playing which brings the truly exquisite classical music into popular disfavor. People condemn classical music before they hear it. They say it seems like "putting on airs." Only a few days ago I had a "tussle" with a young girl over the subject of classical music. She said she despised it. I knew she didn't do anything of the kind, for she explained as her reason that there was no tune in it. I told her then we should begin with the modern composers, and I gave her the arrangement of Mozart's favorite air, disguised by the name of Bendel, and at the next lesson what do you suppose she said: "That is positively the most beautiful piece I ever practiced."

Why, of course it was. Why shouldn't it be when the previous *repertoire* was something as follows: "Brown's Jubilee March," "Garfield's Funeral March," "Douglas' Two-Step," "Over the Waves," "The Raquet," etc?

Now, I do not mean to say that we necessarily escape all the bad music with the organ; on the contrary some of the worst music ever written can be executed on the cabinet organ, and frequently is. And here I have another bone to pick with dealers, or rather with ignorant and parsimonious people, for they are primarily responsible for what I am going to speak about.

It has become the custom to make the dealer "throw in" a book and stool with the organ. Unfortunately, the stool is the only one of the two donations which is of utility or value, unless, perhaps, the book could be used to sit on or put under the edge of the organ, to keep it steady if the floor should be uneven.

It is positively useless for the purpose it professes to serve, viz.: "a book of instruction." It is a conglomeration of cheap songs and excerpts of operatic melodies, interspersed with scales and impossible exercises for the beginner—all thrown together in a most unscientific and illogical manner. Copious finger indications, invariably in "American fingering, render the book valueless to any progressive teacher, and, although it costs the dealer only fifteen cents at wholesale, yet the fact that it was given as a present to the purchaser, invests it with so much value and importance that it holds its place in the affections of the pupil, from whom it never parts company. You will see that same method, dog eared and frayed, still under the arm of the same pupil, and, years afterwards, you may recognize it in the old remnant of musical leaves patched up and sewn together and sent along with the little girl at her first lesson. This is the one attachment of the cabinet organ that I despise, for it cannot be detached or usurped.

And this is one reason why beginners on the cabinet organ usually make such a miserable beginning. They have a poor book and, perhaps, a poor teacher; but, as I say, it will take a superhuman effort on the part of a good, determined teacher to displace that old, worthless book.

It is said that there is very little music written for the cabinet organ. Let me say, I have never seen a piece that was written for the piano that I could not transcribe and play effectually on the organ, and there is a quantity of the finest classical music that does not need to be changed a particle for the cabinet organ. It runs too high? Well, suppose you are building a church and you have means enough to complete it, all but the steeple, what would you do, go without the church or omit the steeple? The upper passages of music can all be brought down, so that you can have your "steeple," after all, if you have a slight bit of ingenuity as a musical architect.

It is further said that no music can be made on the cabinet organ. That depends upon the attention given it. You put a jacknife and a pine stick into the hands of the average American boy and what is the result? Shavings.

Give the same material to a Swiss boy and he presents you with a beautiful fan. It is all in the way one learns to use the materials he has before him. Whoever has heard Miss Haynes, of Chicago, play for the Story and Clark people must admit that there is music, and wonderful music, in a cabinet organ. But Miss Haynes has had the best advantages and been pushed along that particular line. Why may not others accomplish the same result with the same desire and the same opportunity?

There is one thing in favor of the organ as a practice instrument. It stimulates accuracy in rendition, inasmuch as false notes come out very prominently, while on the piano much can be passed over in a slovenly manner unnoticed.

As an instrument on which to study and practice harmony the organ stands unrivalled Organists, as a rule, are noted for their mastery of this subject, as displayed in their proficiency at improvising. If a pianist takes it into his head to improvise, he is apt to substitute for the deep and beautiful interweaving of various chord masses the more vapid and brilliant *arpeggio* treatment of plain harmonies.

Then there is the much-abused pedal of the pianoforte. While it is the one thing which redeems a piano, giving it warmth and an infinite variety of tone coloring when judiciously and artistically used, it is, in the hands (under the sole) of a careless or ignorant player, the one thing of all which makes that kind of piano playing abominable.

All pianists feel the lack of the sustaining pedal more than anything else, whenever they try to play the organ. I see that manufacturers are about to supply this deficiency in the organ by a new device; but I do not know as it can or will be placed on the cabinet organ. Yet, at a cost of about $25 a pedal bass attachment can be put on a cabinet organ which not only remedies this defect and greatly enhances the resources of the ordinary organ, but affords excellent primary practice in organ pedaling

Who would hesitate to pay $100 more for a piano with a pedal than for one without, and at that figure the pedal would not be considered an extravagance. I have known piano dealers to charge $50 extra for the "practice pedal," which costs, perhaps, a dollar or a dollar and a half, and is about as useful for musical purposes as lambrequins over the window, and no more effectual than a wad of cotton in each ear of the pupil. Altogether, it is to be regretted that there is not some method of educating the people in these matters, so as to put an end to this wholesale swindling

It does often seem, however, that some people love to be swindled, and take it very offensively if anyone attempts to put them on their guard. People are always looking for special bargains, and are always the victims of specially-concocted schemes. With a cheap organ goes a cheap book, and a cheap teacher gets a cheap pupil and furnishes a cheap education, beginning at "Annie Rooney" and ending with the "Gospel Hymns." It is because we listen to this cheap display that we become disgusted with the cabinet organ and aspire to other and, as we confidently believe, higher things.

[TO BE CONTINUED.]

Points On the Selection of an Organ.

Remember that noise is not power. A powerful tone is desirable, but the tone of an organ should be round and full, and failing in these requisites, cannot possess real musical strength, no matter how loud it may seem to be. A clear, limpid organ tone, like the voice of a cultivated singer, is of much greater real, power and carrying quality than at first appears, and its freedom from harshness should be rated as one of its chief excellencies.

Remember that only about ten per cent. of the work in an organ is visible upon casual inspection. Ninety per cent. of your purchase being out of sight, it is therefore absolutely imperative to secure an instrument from a firm having a high reputation to sustain With a strong incentive for cheapening here and there and the knowledge that the botch work will not be seen until long after the instrument is sold, it is little wonder that there are many organs upon the market which have no value as musical instruments.

Remember that the offer of a thirty days' trial of an organ is all in favor of the seller. Even the cheapest organ will stand fairly well for the first few months, and at the end of the thirty days you feel as though you must keep it. At the end of a year or so, when the organ shows its real worthlessness, the fact that you took it after a thirty days' trial may be used to prevent your getting any redress. Better far get an organ whose makers' guarantee will hold you perfectly safe.

The late Sir Frederick Gore Ouseley was fond of telling his experiences as professor of music in Cambridge University. One had reference to a strike after an organ performance, when he received this laconic epistle—"Sir—We blowed for you on Tuesday. Is we to be paid? And is you to pay us? Yours, THE BLOWISTS."

In a church in Dublin, according to Peter Lombard of the *Church Times*, the choir was startled during the singing of the psalm by the appearance of the organ-blower's head, who shouted out, "Sing like blazes; the bellows is busted!"

The student must always bear in mind that musical history must be studied in two aspects, viz.: the evolution of musical forms and technical material, and the relation of musical culture to the general intellectual progress of mankind.—*Ed. Dickinson.*

NATIONAL GRADED COURSE, fully described on fourth cover page, commences at the beginning and covers the entire field of piano literature.

IN THE MUSICAL WORLD.

At Home.

The success of Mme Bloomfield-Zeisler on the Pacific coast has been very pronounced.

Nicola Barili, a half-brother of Patti, and an opera singer of note, died recently in New York.

Bronislaw Hubermann, a Polish boy said to be only 14 years old, is creating a sensation by his violin playing.

David Blakely, founder and manager of the Sousa band, died lately at the age of 62 He was a potent factor in the business success of this famous band.

Moritz Rosenthal, whose sensational piano playing is attracting wide attention is, at this writing, lying critically ill in Chicago. It is sincerely to be hoped that the outcome will not be fatal.

Mr. William C. Carl, the organist, achieved a success at Walter Damrosch's popular orchestral concerts in New York. He played two new compositions by Guilmant and was highly praised.

Another American has made a success abroad. Miss Gussie Cottlow, whose playing was widely discussed in this country a short time ago has played in Berlin with great success.

Vienna, like several other German cities, has given Victor Herbert's "Wizard of the Nile" a cordial welcome. Besides the music, the papers praise the mise-en-scene, especially the scene where a collection of mummies is changed into beautiful young girls.

William Steinway, head of the celebrated piano firm of that name and one the most progressive and active citizens of New York City, died at his residence in that city on Monday, November 30th. Music and musicians will feel his loss keenly, for he was a most generous spirited man, always ready to do a good deed or help a worthy cause.

That affairs musical are affected by politics is evidenced by the cancelling of the engagement of Jeanne Miola, the American singer, to sing in the Madrid Opera House. The reason given by the director was that if an American should appear under the patronage of the royal family, it would lead to a hostile demonstration because of the present irritation against America.

The latest musical fad is the composite song, written by a symposium of popular song-writters. Each author contributes a line, written with a careful regard to the rhythm of the whole; and the result, while not claiming to be a literary gem, has a jingle and "go" which is noticeable in all the popular songs of the day. The contributors frequently represent all styles of popular composition, from the most pathetic to the gayest; and the melody produced has a charm for certain ears that more classic music might not touch.

Mr. Theodore Thomas began his sixth season in Chicago this week, under the most auspicious circumstances. Twenty-two afternoon and the same number of evening concerts will be given with an orchestra varying from eighty-four to ninety-five players, according to the demands of the respective scores. A special chorus has been formed under the direction of Mr. Arthur Mees, which will give principally novelties. As many as thirty-six novelties are promised.

This season sees three opera companies touring this country. They are the Grau organization which presents practically the same artists as last year, the Mapleson, which is giving the ever fluent Italian opera, and the Damrosch which will give German and French opera. The Damrosch company will be remembered for its successful production of German opera last season. Its artists are great, the orchestra is the New York Symphony with Walter Damrosch as conductor. By arrangement, certain of the Grau stars will appear with the Damrosch company.

The registration of music has, of late years, made much progress. The latest registering apparatus is virtually a mechanical stenographer of music thought. It gives the composer means of instantaneously fixing an improvisation, and makes it possible for a professor to show his pupil by graphic tabulation what errors in execution he has committed. The apparatus, inclosed in a wooden box, is placed under the keyboard. Under each key is an aperture for the passage of a rod that transmits the musical thought to a pen through a special mechanism. This consists of a clockwork movement which causes a band of paper to unroll at a uniform speed of fifty inches a minute. The band is brought into contact with a pen when any particular note is pressed. After the band has received the signs that are thus automatically inscribed upon it, it winds around a receiving cylinder, whence it is only necessary to unwind it in order to read or criticise the finished improvisation. The reading of this new method of musical inscription is done very much in the same way as that of ordinary music, each note occupying in the two scores an identical place on the staff; only flats and sharps are determined by the position that they occupy and not by the aid of particular notation, and they are always placed in the interlines. Every note that the performer touches will be inscribed upon the band of paper in the form of a dash whose length will determine the duration. A measured bar, which is moved by the left foot, is used by the beginner to facilitate the reading the reading of the scroll, but the deciphering of the music soon becomes so easy that this can be dispensed with. The band is 246 feet long, and will therefore last an hour. The clockwork movement that actuates the mechanism needs to be wound every twenty or thirty minutes.

Abroad

London will have another Handel festival next June, on which occasion Mr. Manns will conduct a band and chorus of 3,500 performers at Crystal Palace.

According to the Tageblatt, of Berlin, the number of 800 concerts, which was reach in that city two years ago, will be surpassed considerably this year.

It is reported that Max Alvary, the tenor who sang principl roles in the Damrosch Opera Company last season, is dying at Jena, Germany.

Designs have been fixed upon for the Wagner monument at Bayreuth. They are a temple with round cupola on pillars, with a statue of Wagner in the middle.

Italo Campanini, the very celebrated tenor, died near Parma, Italy, November 23d. He was born at Parma in 1846. He was pronounced to be one of the finest tenors of the age. He last sang in America on February 20th, 1894.

Besides his autobiography, going down to the year 1865, and covering the most interesting period of his life, "The Life and Letters of Sir Charles Halle" is announced for speedy publication.

According to a late census, there are 130 Gypsy bands, of 997 performers, who play at places of amusement, cafes, etc., iu Budapest; 32 non-military bands, of 216 musicians, and 21 ladies' orchestras that play in cafes, numbering 154 performers.

By command of the German Emperor the "Ring des Nibelungen" is to be performed next month at Berlin with exactly the same cast as was at the recent performances at Bayreuth, at which he had been unable to be present.

Among the novelties which Mr. Henschel has selected for his London concerts are Smetana's symphonic poem "Richard III," Dvorak's "Te Deum," Opus 103, and an orchestral "Idyl" by Mr. B. Luard Selby.

M. Saint-Saëns recently wrote to the Gaulois that the ballet "Javotte" will be his last work for the stage, his health not permitting him to undertake another long stage work. Besides, he adds, there are his "Timbre d'Argent," "Etienne Marcel," "Henry VII." "Ascanio," "Proserpine," all awaiting adequate performances.

Dvorak's new musical fairy tale, "The Golden Spinning Wheel," seems to have pleased Londoners very much when Hans Richter conducted it at his last concert. In this piece, says one critic, Dvorak goes beyond the domain of absolute music, abandons the classical for the romantic school, and endeavors to translate a piece of literature that has appealed to a certain side of his imagination, into music.

When the late Anton Bruckner called on the Emperor of Austria to thank him for bestowing on him an order, Franz Josef asked him, as he was leaving, if he could do anything else for him. The composer replied, "I should think so." On the Emperor's inquiry as to what it was he could do, Bruckner said, "If your Majesty would only say a word to Hanslick of the Neue Freie Presse."

Performances at the Royal Opera in Madrid will be resumed this month, and much interest is shown by the public in regard to the promised first production there of Wagner's "Der Fliegende Hollander," under the title of "El Buque Fantasma," and "Die Walkure." Madame Patti is expected to give some "farewell" performances to Madrid audiences, and Madame Melba and M. Van Dyck are also to make their appearance during the season.

No fewer than ninety-eight manuscripts were sent to Munich to compete for the Luitpold prize for a German opera. The committee, which included the Directors of the opera in Munich and Berlin, besides the conductors Levi, Schuch and Wullner, could not decide on any one opera as being the best, but awarded the prize in equal proportions to three operas, whose composers, when the envelopes were opened, were found to be Ludwig Thuille, Arthur Koenemann and Alexander Zemlinsky.

Rubinstein once said that music is an aristocratic art, and this seems to be becoming true, too, in a different sense from that intended by him. Whole books have been written on Frederick the Great and other musical monarchs of Germany and Austria. The musical proclivities of the English Royal family have been frequently commented upon, and the list might be extended indefinitely. The latest addition to this list is Prince Mirko of Montenegro; he has written a string quartette, an operetta or two, and is now at work on a grand opera.

There are hundreds of conservatories of music in the world with tens of thousands of pupils, yet the supply of vocalists becomes smaller from year to year. We all know how it is with opera; the few available singers make their own terms and gobble up all the profits; and now comes the *London Athenaeum* with the following: "The terms of vocalists are ever rising, and it is said that £230 more was paid to them at the Gloucester Festival last year than in 1892. If this movement continues, oratorio performances on a large scale will eventually become impracticable."

The London Daily News says that although the oratorio is still beyond question the most popular form of music in that city, one of the best-known concert managers recently expressed his conviction that under present conditions oratorio can only just be made to pay, the reasons being that the soloists receive as much as $500 a night, while each member of the chorus receives a free seat for a friend, the result being that the seating capacity of Queen's Hall is decreased by about 600 and of the Albert Hall by about 1,600 while at St. James' Hall it has become impossible under such conditions to give oratorio save at a loss. At a Richter or a Motti concert these seats can be filled respectively at half a crown and five shillings, thus putting upwards of $500 more into Queen's Hall than is possible at a choral concert. This fact, of course, will partly account for the rapid increase in the number of orchestral performances. Reckoning the loss on seats given away, the cost of hall, advertisements, band, and conductor f r an oratorio concert at Queen's Hall, more than $1 500 is gone before the doors are opened, and even then without reckoning for the rapidly growing fees of the principal vocalists.

Baroness von Zedlitz, who was a guest of Mme. Adalina Patti at Craig-y-Nos last summer, has published in a German review an account of her sojourn at the singer's castle. Among other things, she writes concerning an album containing the autographs, over words of admiration, of many musical celebrities of the last half-century. Among the singers are Mario, Tamberlik, Niemann, and Capoul, who express their admiration for the great soprano in graceful, flattering verses. There are also pleasant phrases from Grisi, Alboni, and Christine Nilsson. Bars of music, accompanied by words, have been written in the album by composers Rossini, Meyerbeer, Auber, Gounod, and Bizet. Verdi has written the names of the three prima donnas who, to his mind, have best interpreted "La Traviata." The maestro signs his name to the following: D'abord Adelina, ensuite Adelina, et encore Adelina." Finally, on a page almost yellow with age, in microscopic characters, the pen of Hector Berlioz once translated these two Latin words, "Oportet Pati!" which means, "One must suffer," though the facetious ecclesiastical friends of Mme. Patti say it means, "Bring on the pate." Her musical friends construe it "Patti is necessary to us." The mistress of Craig-y-Nos is said to prize this page more than all the others.

Milan, the musical capital of Italy, captured by the Germans. So says Mascagni. In a recent interview with a correspondent of the *Fall Mall Gazette*, he made the following remarks: "I have continued, and hope to finish soon an one act opera, the scene of which is laid in Japan; the music is on the lines suggested by Japanese songs, which I have received in abundance from the Japanese Legation in London, which Legation I am glad to have this opportunity of publicly thanking. This opera will contain some new dances which will, I think, be so original that, in my opinion, they cannot fail to be popular. A characteristic song will be a 'Hymn to the Sun' with which the first scene opens and the motive of which will be the dominant note of the whole opera. I hope to have it ready for representation for the carnival of 1897, and would much like to bring it out first in Rome rather than in Milan, as the latter city is almost completely hostile to me, having been entirely conquered by the German school, to which I oppose the Italian, making every effort in my power to raise it again to its best period of glory." Mascagni also said this of his future plans (no mention is made of his promised visit to America): "Within next year I hope to have finished 'Vestilia,' an opera on a Roman subject, in four acts, on which I have been working for five years. Then I shall have a little rest, and in the holidays which I intend to take from my duty here at Pesaro as Director of the Rossini Conservatory of Music, I shall go abroad, visiting London again, but this time merely privately and as a sight-seer."

Publisher's Column.

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Our Book Publications.—Modern Piano Solos (see full description on third cover page); Bussler's Practical Harmony (see full description on second cover page); Cramer's Fifty Selected Studies (see full description on page 265); Gustav Damm's Piano School (see full description on page 265); Gurlitt's Album Leaves for the Young (see full description on page 265); Sieber's Thirty-Six Elementary Vocalises, with Introductory Notes, by Frederic W. Root (see full description on page 265); Modern Preliminary Method (see full description on page 268).

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Testimonials: It was the intention to publish in this number a full page of testimonials, selected from hundreds which have been received from leading teachers during the last two months, but, in making up the contents, it was found that, in order to do this, it would be necessary to crowd out important articles. We concluded that subscribers and readers would prefer the latter. The testimonials are, therefore, reserved for the next number. We desire to state, nevertheless, that these testimonials, as well as those which we count upon receiving during the present month, are heartily appreciated. They furnish the best possible encouragement to renewed efforts. Basing your opinion upon this issue, would you believe that THE MUSICIAN is only one year old—completes its first year with this number?

***

Descriptive Bulletin (Autumn, 1896), will be mailed, free, to any address. It has been prepared with great care and includes all of our late publications—both sheet and book.

***

Thirteen Months for One Dollar,—All new subscriptions received during the present month, will be entered for the entire year 1897. In other words, the December number of this year will be sent FREE, if subscription for 1897 is received prior to January 1st. See IMPORTANT ANNOUNCEMENT, printed on page 298.

***

Send Us Your Music Orders.—No matter *where* published, no matter *when* published, no matter *what* the price, we can obtain for you any piece of sheet music or music book. You will save *annoyance*, *delay* and *money* by placing all of your orders with us. For the best editions, our prices are *lower;* our facilties equal those of any similar concern. When you have exhausted all other resources to obtain what you need, send to us. Accounts with responsible parties are solicited.

***

Our Supplement, "An Idyl," is an elegant reproduction, in colors, of a celebrated painting. It will, no doubt, be appreciated by subscribers.

***

Promises More Than Fulfilled.—In this column, last month, you were told that December would be a special number; that it would contain an increased number of pages; many new and interesting features; that it would include an extra supplement. Attention is called to the extra number of pages (60 instead of 40); to the great number of articles by teachers of national reputation; to the illustrations; to the colored supplement, "An Idyl;" to its general excellence. We believe that it is the most important number that has ever been issued by a journal of similar character. We will be pleased to have the opinions of our subscribers and readers.

***

When sending for music "On Sale" or "On Selection," do not lose sight of the fact that by ordering from us you will receive: *Latest Publications; Best Editions; Fresh Copies; Music Adapted to Your Needs; Entire Satisfaction.* In addition to these important considerations, you are guaranteed *Moderate Prices* and *Liberal Treatment.*

***

Those who are interested in the music pages of THE MUSICIAN will find them in thorough accord with the high standard of this holiday number. Varied in character and style, excellent musically, and in increased number, the selections should furnish many pleasant hours to the music lover.

Those who like brilliant music will find their desires satisfied in the Polka Rondo, Christmastide, by F. G. Rathbun. This is a splendid piece of salon music. It is followed by a characteristic Impromptu Hongroise, by Charles Delioux, another brilliant number of decidedly French cast. In it the player will have opportunity for displaying his sense of rhythm. Next comes a beauti ul little slumber song, Hush, My Darling, by Parke V. Hogan, equally attractive in melody and accompaniment. The Valsette, Hugo Riemann, will fascinate with its quaint rhythm and peculiar style. Beside the very pleasant contrast it affords, it will prove useful in cultivating lightness in connection with rapidity. Another song, The Flight of Ages, by Frederick Bevan, more serious in character, appeals to the singers among our readers, who will find it worth their study. The cabinet organ is represented by a fine arrangement of Tschaikowsky's well-known Chanson Triste. Such music as this arranged for the reed organ makes that instrument of equal dignity with its more fortunate rival, the piano. This number cannot be commended too highly. A fitting close to such a list is Reinecke's beautiful Christmas Song. The English translation is good, not what such translations often are, misplaced accents and ill-fitting phrases. Words and music blend to make a happy Christmas greeting.

We hope the music pages will bring pleasure as well as instruction to our readers.

***

Special Novelty Offer.—If your name is not already included among those who take one copy each of our new sheet music publications, as issued, you should send for our circular—*Special Novelty Offer*—which gives full particulars and shows how you can obtain the latest publications at a nominal cost.

***

The Musician Club List for 1897 is printed on page 298. Special arrangements with the publishers enable us to offer the leading periodicals, in connection with THE MUSICIAN, at greatly reduced rates. You can save money by consulting this list.

***

Special Holiday Offers: See pages 300 and 301. Compare the special prices, which hold good only until January 1st, with those quoted by any other house. It will pay to order at once. Promptness in ordering will insure receipt prior to Christmas, an important matter if the book or article ordered is intended for a present.

***

A Limited Number of THE MUSICIAN, volume I, *bound in full cloth*, with gold stamp, will be ready on the 21st of December. This handsome volume, containing 500 pages, is offered for $2.00. As there are only a few copies, orders will be filled as received. Money will be returned to those whose orders and remittances are received after the edition is exhausted.

An Elegant Monotone of William H. Sherwood is included with this issue. This is the eleventh of the series, a complete list of which will be furnished upon application.

***

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***

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Christmas Offers: See page 299. Don't fail to turn to this page, as it will interest you.

***

Manchester's Music Tablet.—See full description on page 296.

***

Premiums and Prizes: A complete list will be be found on pages 297, 299, 302, 303, 304, and third cover page. In variety and value they are unequalled.

***

The Twentieth Century Library, fully described on page 297, is the best of all cheap editions. The price at which any of these books is offered, either separately or as a premium with THE MUSICIAN, is an opportunity which you cannot afford to overlook.

***

Metronomes: *Best French Make* at exceptionally low prices (see page 266). Liberal discount to schools, when ordered in quantities of a half dozen or more. Special quotations will be furnished upon application. Each instrument is carefully tested before shipment—a precaution which is taken by but few others.

***

Publishing for Authors.—This feature of our business is an unqualified success. Our customers never fail to express pleasure and delight with the quality, elegance and cost of the work done for them. Attention is directed to the condensed price-list printed on page 298. We edit and revise manuscripts; print and publish sheet music and music books for private parties; do better and more satisfactory work than houses with limited facilities; do all work promptly and cheaply—in fact poor work is not in our line. The condensed list referred to is only intended as a "pointer." Full particulars will be sent on application.

***

Portraits of Great Musicians.

See special offer, to subscribers only, good until issue of Jan. number, printed at the head of this department.

SPECIAL NOTICES.

It is the intention of the publishers of THE MUSICIAN to make it complete in all departments and the advertising department will have intelligent and careful attention. We refer, with considerable pride, to the generous advertising patronage bestowed upon the previous numbers and believe that our readers will agree with us when we make the assertion that each number contains at least as much advertising matter as will be found in the latest issues of old and established musical journals and that advertisements are printed in a manner which can hardly fail to attract notice and prove profitable to those who have favored THE MUSICIAN with their patronage.

While it pays to advertise—liberally advertise—nevertheless there are publishers who have only a few pieces of music, or a book, and manufacturers of articles in which musicians are directly interested, who feel that they cannot, at first, afford to pay for large display advertisements. In order to offer space for this class of advertisers, in which they may call attention to the value of the articles they wish to introduce and sell, we have concluded to print, under this heading—"Special Notices"—advertisements at the rate of two cents per word (twenty cents per line), and these advertisements can occupy as much or as little space as the advertiser wishes to pay for—from one line up.

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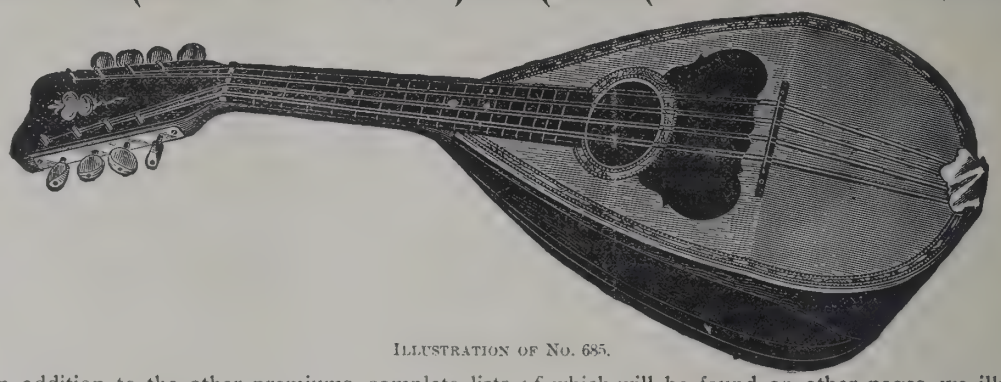

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